

Chicago, Ill. Journal

JUN 10 1915

Negro Music

Cafcadio Hearn held that the term "negro melodies" is a misnomer. He traced all negro songs back to English, Spanish and particularly French sources. The old ballads of these people which were in vogue at the time of settling in America were adapted, transformed, Africanized by the negro slaves, and preserved in their new form long after the originals were forgotten.

Doubtless Hearn's theory is correct in essentials, but it has one defect. It does not give full credit to the negro element in these tunes as they exist now.

If the negroes had not been a musical race, they never would have taken over and finally made their own the music of their masters. The Indians, a far more stiff-necked and independent race than the Africans, have no such group of songs to their credit, not even where they form an overwhelming majority of the population. Mexican bands do not play Aztec music, and it is not of record that Peruvian influences listen to Quichua variations on Spanish airs. Nashville, Tennessee.

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April 1915

COLORED ORGANIZATION TO GIVE BAND CONCERT

Musical Program Friday Night
Under Auspices of Col-
ored Y. M. C. A.

Under the auspices of the colored branch, Y. M. C. A., there is to be given a band concert Friday night at Ryman auditorium by an unusually good musical organization, under the direction of the Davis brothers, who have gained a considerable reputation as musicians. There will also be readings by one of the leading elocutionists of the negro race.

The officials of the colored branch have made large preparations for the entertainment, and it is understood that the colored people are greatly interested in the affair and have pledged it hearty support.

There is to be ample accommodation for white persons who may desire to attend and help the movement. It is also assured that a first-class entertainment will be witnessed.

Tickets are on sale for the band concert at the following places: DeMerville Drug company, Lebeck Brothers, Walk-Over shoe store and Zibart's store, corner Fourth avenue and Denderick street. Also at A. N. Johnson, the Palms and

People's Savings bank, Cedar street; Preston Taylor, undertaker, and the One-Cent Savings bank, Fourth avenue, north.

Books

September 1915

NEGRO MINSTREL COMPANIES

Held That They Will Be Only Memory Before Many Years.

Of all the varied and manifold kinds of theatrical entertainment negro minstrelsy is the one which is absolutely native to these States and which could not have come into existence anywhere else in the "civilized world." Here in America alone has the transplanted African been brought into intimate contact with the transplanted European. Other Nations may have disputed our claim to the invention of the steamboat and the telegraph, but negro minstrelsy is as indisputably due to American inventiveness as the telephone itself. Here in the United States it had its humble beginnings; here it expanded and flourished for many years; from here it was exported to Great Britain, where it established itself for many seasons; from here it made sporadic excursions into France and into Germany; and here at last it has fallen into decline and a degeneracy and a decay which seem to doom it to a speedy extinction. Its life was little longer than that vouchsafed to man, threescore years and ten, for it was born in the fifth decade of the 19th century and in the second decade of the 20th it lingers superfluous on the stage with none to do it reverence.

Time was when the negro minstrel held possession of three or four theatres in the single city of New York and when a dozen or more troupes were travelling from town to town; and now they have long ago surrendered their last hall in the metropolis and only two or three companies wind their lonely way from theatre to theatre throughout the United States. The few surviving practitioners of the art are reduced to the presentation of brief interludes in the all-devouring variety shows or to the impersonation of sparse negro characters in occasional comedies. The Skidmore Guards who paraded so gayly at Harrigan and Hart's are disbanded now these many years; Johnny Wild, of joyous memory, is no more; and Sweatnam, bereft of his fellows in sable drollery, is seen only in a chance comedy like "Excuse Me," or the "County Chairman." George Christy and Dan Emmett and Dan Bryant have gone and left only fading memories of their breezy songs, their nimble dances, and their flippancy. Brander Matthews, in Scribner's Magazine.

NEW YORK EVE. WORLD

April 1915

The annual concert of Negro Music, under the auspices of the Music School Settlement for Colored People of New York, will be given on Monday evening at Carnegie Hall and will include negro soloists, negro orchestra, negro chorus and negro conductors in negro compositions. Roland W. Hayes, Boston tenor, and Ethel Richardson, pianist, will be among the artists, and Taylor's "Hiawatha" will be sung by a chorus of 150. There will be plantation songs and spirituals, as usual.

New York Press

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April 1915

Concert of Negro Music.

Different from other musical entertainment is the concert given annually under the auspices of the Music School Settlement for Colored People. Just how different may be judged from the following letter from Percy Grainger, the young Australian composer and pianist, who has been so successful in this country. Grainger says: "Some of the deepest and most unforgettable musical treats that I have yet experienced in this fascinating country have fallen to my lot at the truly wonderful Music School Settlement for Colored People, at 131st street. It is worth the longest kind of a journey to hear such touching and original music."

To-morrow night in Carnegie Hall this annual concert takes place and J. Rosamond Johnson, musical director of the school, has planned a programme which bids fair to surpass all former efforts. It will again be the diverting, many-sided entertainment which has heretofore drawn so large and varied an audience, and it will again include a bit of everything, from the most care-free and irresponsible "rag-time" to the poignantly sad old plantation songs sung as only the negro can sing them. Wonderful old melodies these are, with their croon and lament, and amazing is the fact that of all the races in this country the negro alone has developed a characteristic type of music. All that we have, with the exception of negro melodies, is imitation.

Johnson has trained a chorus of 150 voices which will have the support of the oldest of the negro orchestras in New York in the "Wedding Feast" of Coleridge-Taylor's "Hiawatha."

New York American

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April 1915

CONCERT OF NEGRO MUSIC.

The annual concert of negro music given under the auspices of the Music School Settlement for Colored People will take place in Carnegie Hall on April 12. A programme has been arranged which will consist entirely of negro compositions, including plantation songs, spirituals and slave songs and also more ambitious compositions by Coleridge-Taylor and other celebrated writers. In Taylor's "Hiawatha's Wedding Feast," a chorus of 150 voices will be heard.

CHORUS PREPARES FOR NEGRO SONG FESTIVAL

WILL BE HELD IN CALEB MILLS
HALL APRIL 30.

NEW MEMBERSHIP CAMPAIGN

What is expected to be one of the greatest affairs, from a social standpoint, that has occurred among the colored people for some time, will be the negro folk song festival, to be given for the benefit of the colored men's branch of the Y. M. C. A. at Caleb Mills hall, April 30.

A splendid chorus of over 100 voices will sing a number of negro folk songs as sung by colored people in the south years ago. The Y. M. C. A. quartet, a well known musical organization, will sing several selections and there will be solo by some of the best local talent. Such numbers as "Steal Away to Jesus," "Black Joe," "Suwanee River," "Old Time Religion," "Roll, Jordan, Roll," will be sung.

Chorus Well Trained.

The chorus has been in training more than four months, getting in readiness for the concert. A large number of white persons have signified their intention of attending and it is expected the hall will be well filled. The management committee is looking forward to the concert as the means of obtaining a great deal of aid in making up a possible deficit for the year.

In addition to the folk song festival, the management committee has decided to conduct another membership campaign, beginning April 24 and ending May 3. This will be the last opportunity until November to obtain membership at reduced rates.

Membership Only Five Dollars.

In order to introduce to the colored men of Indianapolis the advantages of the association and especially the business men's membership, which carries with free soap and towels and a six-foot steel hygienic locker, the association will give the \$10 membership for \$5. To every one making the first payment of \$2.50 on regular membership, a locker with privileges will be given for one year.

The committee is arranging for a rally to be held Sunday, April 25. A program of unusual interest will be offered and addresses will be delivered by prominent citizens.

Publicity

GAZETTE
FEB 8 - 1915

NEGRO TENOR AT YORK HIGH SCHOOL TONIGHT

Roland Hayes, negro lyric tenor, will appear at the York High school auditorium at 8:30 o'clock tonight. A large audience is expected. Mr. Hayes is one of the best colored tenors in the concert field. His program will be varied in character and sure to please.

SCHENECTADY GAZETTE
JUN 14 1915

Negro Music

(Buffalo Enquirer.)

Other races have driven caricatures of themselves off the stage. The negro is now filing a protest against debasing his music.

Robert R. Moton asserts in the southern Workman that white minstrels with black faces have done more than any other single agency to lower the tone of negro music and cause the negro to despise his own songs. R. Nathaniel Dett, director of music at Hampton Institute, declares that "negro music has suffered sufficiently already through rag-time and popular minstrelsy and any further attempt to keep negro music on this low level should be met with the indignant protest of all serious-minded people."

Mr. Moton calls for the employment of every opportunity to dignify the music of the negroes, not merely by encouraging the negro to sing his folk songs in their truly beautiful primitive form, but also by encouraging him to show their possibilities as themes for anthems, oratorios and operas.

COLORED SOLOISTS AT MUSIC FESTIVAL PLEASE BIG CROWD

Going from grand opera to the old-time negro melodies, Roland Hayes, the Boston tenor, and Rachael L. Walker, Cleveland, Ohio, soloists at the sixth annual meeting of the Georgia Colored Music Festival association last night delighted a fair-sized audience at the Auditorium-Armory. More than 100 white people were present.

There were those present who had heard Caruso, Anna Case and other grand opera stars, who hazarded the statement that the Hayes-Walker combination was equally pleasing. Hayes showed unusual control of his voice, and in every song, some of them difficult, he showed remarkable skill. In McMurrough's "Macushla," and De Koven's "Nita Gitana," as well as in Verdi's "Celeste Aida," he showed himself an artist.

Rachael Walker, who has sung before rulers of Europe, and attracted much attention, easily sustained her reputation last night, and among songs which were more enjoyed than others, were, "When the Thrust Sings," by Genz; "Lo! Hear the Gentle Lark," by Bishop, and "Song of Sunshine," by Bunning. As an encore she sang, with wonderful effect, "Home, Sweet Home." Led by Alice LaCour, a jubilee singer of many years' experience, a chorus of more than 100 sang a number of the negro melodies and one or two of the heavier numbers.

September 1915

OUR NATIONAL MUSIC.

It Will Be Greatly Influenced by the
Negro Melodies of the South.

To the Editor of The New York Times:

In reply to the very interesting letter in THE TIMES, referring to the essay on Southern music, by Professor Albert Mildenberg, as published in your Sunday Magazine, I venture to add a few words, the result of great interest and much research in my personal acquaintance of many years with the well-known English negro composer, Coleridge Taylor, and the famous American authority, Harry T. Burleigh, both of these men being grave and earnest musicians, yet each pursuing entirely different paths in the development of their art. In the case of Coleridge Taylor it has been a steady advancement of a great talent for composition along serious lines, with no leaning toward development of a race peculiarity or special influence, it being simply the following out of the classical as well as lighter forms of musical compositions following those of all of the modern celebrated European composers.

Regarding Mr. Burleigh, his work has been a development of an idea which has had as its main inception and essential character the bringing out of the peculiar and individual negroid qualities, so far as the themes and rhythm are concerned, of course, seriously treated, but nevertheless with the idea of establishing a splendid and delightful color in his work, and the existence of a characteristic that he attributes solely to the Southern plantation negro.

It is but just and fair to presume that the charming melodies sung by the Southern plantation negro, such as "Swing Low, Sweet Chariot" and "Steal Away to Jesus" and the numerous other spirituals that I have heard unlimited times during my investigations in the South, throughout that glorious "Land of Dixie," are of absolutely pure negro origin, and this fact no doubt reinforces the contention of Professor Albert Mildenberg's argument that we must look to these fundamental principles of melody and rhythm produced by these very Southern negro singers, and maintained by them to this very day in their original form, for the very essence of the material upon which our American folk-song exists and may be further developed.

The more treatment they will undergo at the hands of the trained and skilled musicians the further away from their intrinsic value they will be drawn, the more will they lose their entire individuality. The natural melodies in their original form, free from harmonic treatment by technical musicians, will of themselves be a potent factor in our future musical development.

ALBERT J. WEBER.

New York, Aug. 28, 1915.

ST. PAUL, MINN.

JUL 3 1915

NEGRO MINSTRELSY PASSES.

Great Entertainers of Past Day
Have No Modern Counterpart.

(Seattle Times.)

A little more than three score and ten years has sufficed to witness the origin, the rise and the decline of negro minstrelsy. Soon it will be a memory. It was born in the fifth decade of the nineteenth century; and in the second decade of the twentieth, as stated by Brander Matthews in the June Scribner, "it lingers on the stage with none to do it reverence."

Negro minstrelsy is so truly of American origin that none can dispute the claim. Scribner takes its readers back to the days of "Jim Crow" Rice, the title of whose lively lyric still survives in the name of cars for colored folk on certain railroads in the South. Rice found his pattern in an old negro who did a peculiar step after he had sung to a tune of his own contriving: "Wheel about, turn about;

Do just so;
An' ebery time I turn about,
I jump Jim Crow."

Rice first impersonated Jim Crow in the late twenties, and in the middle of the thirties he went to England. But it was in the United States that negro minstrelsy had its humble beginnings, and here it expanded and flourished for many years; when exported to Great Britain, it established itself for many seasons, and it made sporadic excursions into France and Germany.

Time was when negro minstrels held possession of three or four theaters in New York alone, and when a dozen or more troupes were on the road; but today there are only two or three companies in the United States. They are reduced to brief interludes in variety shows, or to sparse negro impersonations in occasional comedies.

Scribner, recording their fall in the words of a veteran critic, observes that the Skidmore Guards who paraded so gayly at Harrigan & Hart's are disbanded now these many years; Johnny Wild is no more; Sweatnam is seen only in a chance comedy like "Excuse Me" or the "County Chairman." George Christy, Dan Emmett and Dan Bryant have left only fading memories of their breezy songs, their nimble dances and their flippant quips—for this form of entertainment has fallen into a decay that seems to doom it to a speedy extinction.

Music School Settlement Notes.

J. Rosemond Johnson gave a talk at St. Mark's Gymnasium last Thursday night on "How to Learn Music."

The Young Folks' Choral Club enjoyed a pleasurable afternoon Saturday. After singing, dancing and games refreshments were served. All are requested to be present next Saturday.

The neighbors of West 131st street, between Lenox and Fifth avenues, are invited to attend the Neighborhood Concert on Saturday evening at 8:30 o'clock. Admission free.

The Choral Society was largely attended Saturday evening. Ten new members were registered. Applicants are welcome at all meetings. Lessons are given in voice culture, theory and ensemble singing free of charge.

There will be a musical at Lincoln House, 62d street, Wednesday evening, and at Abyssinian Baptist Church Thursday evening. J. Rosemond Johnson will give a talk on "How to Study Music."

Negro Folk Songs by Fisk Jubilee Singers Impress Louisville Audience

LOUISVILLE, Nov. 13.—The Fisk University Singers gave a program of negro folk songs on Thursday evening, in the assembly room of the Y. M. C. A. to an audience that was deeply appreciative. These negro singers offer a style of music absolutely unique and of remarkable charm. Not only is their performance notable for beauty of tone and sympathetic presentation, but for the songs themselves—the old negro folk and jubilee songs, which cannot be interpreted by any singers in the world save the negroes themselves. The group of singers heard here is made up of a male quartet, a contralto and a pianist. Their songs included "Swing Low Sweet Chariot," "Steal Away to Jesus," "Couldn't Hear Nobody Pray," "Shoutin' All Over God's Heaven," "Who'll Be a Witness" and a beautiful lullaby by John W. Work first tenor. Two recitations of poems by Paul Lawrence Dunbar were given with much feeling by J. A. Myers, second tenor, and two piano solos were played by Johnella Frazier in a manner that betokened gift and training.

H. P.

New York Sun

28 March 1915

An altogether unusual offering is the annual concert of negro music given under the auspices of the Music School Settlement for Colored People of New York Incorporated, which this year takes place on Monday evening, April 12, at Carnegie Hall. It took several years to bring home to the general public that which was at once conceded by musicians—the claim of these concerts to serious musical consideration. They have established even more than that, however, within the past few years, for with characteristic spontaneity and an almost naive lack of sophistication they have revealed to their constantly growing audiences the peculiar fascination of negro music when performed by negroes.

This year again there will be a number of old plantation songs and spirituals. There will be negro soloists, who will be heard in compositions by such well known members of their race as Will Marion Cook, Henry T. Burleigh and others. There will be the well known Negro Orchestra under James Reese Europe, and lastly there will be under the directorship of J. Rosemond Johnson a chorus of 150 voices, which will sing the first part of Coleridge-Taylor's "Hiawatha." All proceeds will as usual go to the furtherance of the work done by the settlement school, which places within the reach of the negro that which is above all else his rightful heritage—a musical education.

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April 1915

NEGRO MELODIES
SUNG BY CHORUS

"Hiawatha's Wedding Feast" on
Programme at Concert in
Carnegie Hall.

The development of negro music is one of the most interesting phases in American artistic life to-day. It is music poetically indigenous to America, and the product not of a specialized artistic class, but of the people themselves.

There was, then, an unusual interest in the concert of negro music held last night in Carnegie Hall under the auspices of the Music School Settlement for Colored People, and an audience about equally divided as to race nearly filled the auditorium. The concert was due to the untiring efforts of J. Rosemond Johnson, the conductor of the Music School Choral Society, who when the regular orchestra failed him got together and trained another.

The ambitious number on the programme was Coleridge-Taylor's "Hiawatha's Wedding Feast," but the singers were in their proper element in the spirituals, such as "Bright Sparkles" and "My Lord's a-Waiting," and in Mr. Johnson's own "Southland" and "Roll Dem Cotton Bales." In these the peculiar gift of the negro for rhythm was well brought out, though at times the singing lacked in precision and the chorus occasionally quarrelled with the pitch.

It would be idle to state that there has not been better singing heard at negro concerts than was heard last night, yet, considering the difficulties under which they were laboring, the result was, on the whole, as good as could have been expected. Mr. Johnson's enthusiasm was unflagging throughout, and he proved that in his leadership the negroes of New York have a man who may well lead them to far higher things.

In a mention of the concert a word must be said for Harry Burleigh's "The Glory of the Day Was in Her Face," a song which for sheer melodic beauty is worthy of high praise. Mr. Burleigh is a musician of whom his race may well be proud.

Taken as a whole, last night's concert was in its result rather a harbinger of what the future may bring than of what now is here. It showed, what we have always known, that the negro is a born melodist and that there are already negro musicians of ability. It also showed the need by the race of just such education as the Music School Settlement is providing.

RECORD AT CARNEGIE

The New York
Music School Settlement to Break All
Artistic Records with Chorus and
Soloists April 12.

For the first time in the history of New York a colored chorus of 150 voices will appear in Hiawatha's Wedding Feast by S. Coleridge Taylor, to be staged by and for the benefit of the Musical School Settlement, J. Rosemond Johnson, director. The soloists will include besides Ethel Richardson and J. F. R. Wilson, Roland W. Hayes, who was selected last week by the State of Massachusetts to represent it as her tenor at the convention of the National Federation of Music Clubs in California.

COLORED WRITER AUTHOR.
ITY ON COLORED POETS

SO SAYS H. CLEMENT IN BOSTON TRANSCRIPT OF WM. STANLEY BRAITHWAITE — HIS AUTHORITY RECOGNIZED AS JUDGE OF POETRY—HIS DECISION TAKEN ON WHETHER AN AUTHOR IS RANKED AS POET OR NOT.

The Transcript
Boston Transcript,
Nov. 25, 1914.

It is gratifying indeed to those of us who chanced to be in a position to observe the beginnings of Mr. William Stanley Braithwaite's study and practice of the poetic art, to learn as the Listener has just learned from an American literary woman, who has lately returned from England, that over there—among literary folk and publishers, at least—Mr. Braithwaite is regarded as the best, if not the sole, authority on American poetry. So much is this the fact that it is considered in England, so far as the professional verse-making for magazines is concerned, that, not to be in Mr. Braithwaite's Anthology of American poems of the year, is not to be known as a poet. Mr. Braithwaite has been so straightforward, single-minded, and diligent in his devotion to poetic literature, and especially to the current poetic output, and so modest and unaffected withal, and so free from the disagreeable qualities that sometimes come to light with a distinguished success, that it is a pleasure to recognize his authority. Moreover, it confirms the judgment and prediction of that venerated leader in our American thought and culture, Professor Charles Eliot Norton. He testified, a score of years ago, that Braithwaite was innately gifted with those indefinable qualities variously known as "style," and "distinction," and that undoubtedly, with proper cultivation and encouragement, he would go far. The Listener pleasantly recalls now this Norton letter of introduction, accompanying a very shy youth's offering of a truly "distinguished" copy of verses.

Music, Poetry and Art - 1915

Elizabeth, G. J.
Times
Mar 4, 1915

magnificent new \$1,500,000 building in Hanson place.
The singers will tell of jubilees, of plantation life, of camp meetings, of cabin scenes, of river happenings. Then they will sing of sentiment. There also will be ballads, ragtime, sacred, classic music and negro melodies. Markham Talmage, director of social work at Central Branch, who is one of the foremost musicians in his line in the borough, is arranging a programme that is sure to delight the hearts of all lovers of good music.

Indianapolis, Ind.

NEWS

MAR 26 1915

HAMPTON SINGERS APPEAR

Negro Folk Songs and Moving Pictures of Virginia Life Featured.

Negro folk songs and plantation melodies were featured by the Hampton singers in the concert at Tomlinson hall last night. Moving pictures, portraying the life of the negro in Virginia, were also given. The entertainment was given under the auspices of the colored men's branch of the Y. M. C. A.

Captain H. B. Turner explained the pictures and gave a brief sketch of the founding of the school for colored and Indian youths at Hampton, in 1868, by General Armstrong, the son of a missionary. The school, he said, has 1,400 students and 200 teachers, 130 buildings, 120 of which were built by student labor.

Major J. J. Moton gave a brief talk on the condition of the colored people in the south. He said it was the aim of the institution to send out boys and girls who could not only make their way in the world but who could bring about a friendlier relationship between the races through their examples of upright manhood and womanhood. He called attention to the Hampton graduates in this city, among them being Clarence Hicks and Albert Booth, teachers at Manual Training; Mrs. Agnes Riley and W. P. Todd, former teachers of the colored schools, and R. L. Brokenburr, an attorney, and his wife. In closing the program the quartet sang "My Old Kentucky Home," by special request.

Park, Pa.

GAZETTE

MAR 9 1915

NEGRO TENOR DELIGHTS LARGE AUDIENCE

The song recital given in the High school auditorium last evening by Roland W. Hayes, of Boston, recognized as one of this country's leading negro tenors, proved a delightful treat to fully eight hundred persons who

crowded the big hall. The affair was given under the auspices of the Men's Ready Relief of Faith Presbyterian church, and was decidedly well handled all around. The audience not only represented the foremost colored people of the city, but also a large showing of white people who are well known vocalists and instrumentalists. Mr. Hayes possesses all that is claimed for him, a pure lyric tenor voice which he displays to good advantage in whatever he sings. Another pleasing feature of the program was the flute solos by James Brown, the well-known local artist.

Frederick, Pa.
REPUBLICAN

APR 19 1915

WILLIAMS COLORED SINGERS AT ACADEMY

Company which Gave Such Pleasure Last Season Has Been Re-Engaged.

Music lovers of the community will be pleased to learn that the "Williams colored singers" have been secured for a return engagement in this city, to appear at the Academy of Music on April 22. Never has there been more satisfaction expressed by the patrons of concerts than by those who were fortunate enough to hear this world-famous company when they were here last year.

It is doubtful if there is any concert company traveling which receives more requests to return. After over ten years of unprecedented success, and with but one change in the personnel of the company, this season from the original cast. The company is filling engagements in all the great cities of the East, most of the large Southern cities, and a few of the smaller cities who are fortunate enough to be lo-

Washington Star

JUN 22 1915

COLORED CHOIRS TO MEET.

Last Session of Season Will Be Held Thursday Night.

Colored interdenominational choirs of Washington, Georgetown, Anacostia and Deanwood are to hold their last get-together meeting of the season Thursday night at Galbraith A. M. E. Zion Church, 6th street between L and M streets. The meeting is to be under the auspices of the District of Columbia branch of the National Association

of Colored Choirs.
Among the invited speakers will be Prof. John T. Layton, director of music, colored public schools of the District; Prof. Henry Grant of the Washington Conservatory of Music; Prof. R. J. Daniels, organist of Zion Baptist Church; Prof. Charles G. Harris, formerly director of music at Tuskegee Institute, and Miss M. A. D. Madre, president of the Bethel Literary Society. Music will be rendered by the Galbraith choir. R. T. Nelson is to preside.

Cincinnati Times Star

Sept. 28, 1915

MUSIC CLASSES FOR COLORED STUDENTS

Recognizing the traditional musical ability of the negro, Principal F. M. Russell of the Douglass school, is establishing a night class in choral and orchestral work, open to colored persons. Forty-two enrolled in the class Monday night. Many of those who enrolled brought their instruments—violins, mandolins, cellos, cornets, trombones, etc. A colored orchestra probably will be the outcome of the movement.

NEW YORK WORLD

April 1915

COLORED PEOPLE APPEAR IN THEIR ANNUAL CONCERT.

Music School Settlement's Programme Draws Noted Artists.

That a genuine interest is felt in the progress of the Music School Settlement for Colored People was shown in Carnegie Hall last evening, in the attendance at this organization's annual concert. Such distinguished artists as Ferruccio Busoni, Ossip Gabrilowitsch, Percy Grainger and Maud Powell were present. In addition, prominent citizens in other lines thought enough of the affair to patronize it.

There were handicaps, and the most serious was the necessity, at a late hour, to substitute for the orchestra that was to have appeared one that was hurriedly assembled and which was naturally not equal to so taxing a composition as Coleridge-Taylor's cantata, "Hiawatha's Wedding Feast." Under the musical direction of J. Rosemond Johnson, there appeared the New Amsterdam Orchestra, the Music School Choral Society, the Music School Settlement Glee Club and instrumental and vocal soloists of both sexes. An address on the purposes of the music school was delivered by Charles W. Anderson.

Montreal, Can.

GAZETTE

APR 16 1915

TO SHOW COLORED MUSIC

Russian Symphony Orchestra Concert Under Royal Patronage

Co-operating in the efforts of the Russian Symphony Orchestra to make known Russia in Canada through its art, the wonderful Russian music, the announcement is made to-day that the concert in Montreal will be given under the distinguished patronage of the Duke of Connaught, who will be present, and the official recognition of the Consuls-General of Russia, France and Belgium. This attitude on the part of the authorities is official confirmation of Mr. Albert Clerk-Jeanotte's ambitious project, the concert of May 12th at the Arena, given under the auspices and for the benefit of No. 4 Stationary Hospital (French-Canadian). The Montreal public at this performance will have the second opportunity in the world of passing on a presentment of colored music in Scriabine's Poem of Fire (Prometheus).

NEW YORK WORLD

28 March 1915

An unusual offering is the Annual Concert of Negro Music given under the auspices of the Music School Settlement for Colored People of New York Monday evening, April 12, at Carnegie Hall. This year again there will be a number of old plantation songs and spirituals. There will be negro soloists, Ethel Richardson, pianist, and Roland T. Hayes, tenor, among them who will be heard in compositions by such well-known members of their race as Will Marion Cook, Henry T. Burleigh and others. There will be the well-known negro orchestra under the directorship of J. Rosemond Johnson, a chorus of 150 voices, which will sing the first part of Coleridge-Taylor's "Hiawatha"—

to date the highest achievement from a negro's pen.

All proceeds will as usual go to the furtherance of the work done by the Settlement School, which places within the reach of the negro that which is above all else his rightful heritage—a musical education.

Buffalo, N. Y.

Express

DEC 1 - 1915

COLORED PEOPLE TO SING.

People's Choral Union Will Give Concert To-night.

Under the direction of B. B. Purvis, of Newark, the People's Choral Union, an organization of colored people possessing musical ability, will sing this evening in the Union Baptist Church, this city. The union has been organized a little more than two years, and a concert is held at the East Grand street church once each year. The singers are also heard in other places. They will present this evening a program of sacred and secular music, and tickets may be purchased at the door.

Included in the chorus are a number of Elizabeth people among them the following: Mrs. Marion L. Simmons, Miss Maudell Whiting, Miss Esther Whiting, John A. Early, "Kit" Jordan, Mr. and Mrs. MacDonald Harris, B. F. Brown, Miss Adelia Brown, Miss Sylvia Rhodes, Mrs. Sadie Oliver, Mrs. Agnes Jones, Miss Eno Marrow, Michael Jones and Matthew Jackson.

Mrs. Charlotte Ehney, of Newark, a daughter of Prof. Purvis and a skilled musician, will preside at the piano.

Brooklyn Citizen

27 March 1915

TO HEAR COLORED SINGERS.

Brooklynites Will Have Opportunity Next Tuesday.

Unusual interest has been manifested in the approaching entertainment to be given under the auspices of Central Branch, Y. M. C. A., in Association Hall, No. 11 Bond street, on March 30, by the Williams' Colored Singers. Those in charge of the affair report that a large number of tickets has been sold and it is expected that the famous old Bond street building will be filled on the evening of the concert. While there will be hundreds of Centralites present it is expected that equally as many outsiders will take advantage of the opportunity to hear the singers of whom the Rev. Dr. S. Parkes Cadman says: "Williams' Jubilee Singers are the best company of its kind I have ever heard, and I have heard many." The affair will serve to bring together many old time Centralites to an informal reunion as it will be but a short time before they leave for their

Praises Negro Singers.

Editor Buffalo Express:—I visited the Michigan Avenue Baptist Church Christian Culture Congress, of which Mrs. Mary B. Talbot is the president and the Rev. Dr. Nash, pastor. As I listened to the programme, I could but wonder at the marvelous advancement of this race of people in so short a period of 60 years. I was especially interested in the singing of the junior choir. The splendid music rendered by these children shows the capabilities of the race in the art of music. I believe it a junior choir second to none in this grand state of ours and in other cities where I have been privileged to listen to junior choirs. The training of these boys and girls is the painstaking work of a young woman, who is both organist and director. Miss Catto should have the highest commendation and loyal support of her race in this city, for certainly she is accomplishing that which is worth while.

M. E. D. S.

Buffalo, Nov. 28th.

Brooklyn Times

2 March 1915

CAMBRIDGE CLUB HEARS

OLD NEGRO FOLK SONGS

"Afro-American Folk Songs" was the topic of an interesting lecture given yesterday afternoon before the members of the Cambridge Club at the home of Mrs. William H. Steele 2 Woodruff avenue, Flatbush, by Mrs. Margaret H. Millward. In the course of her interesting talk on the negro, his ancestry, habits, etc., the speaker illustrated her address with a number of well-rendered vocal selections of the better known folk songs of the race.

A short business meeting was held prior to the address of the afternoon. Mrs. John B. Rogers, the president, was in the chair.

New York American

11

April 1915

CONCERT OF NEGRO MUSIC.

The annual concert of the Music School Settlement for Colored People will take place, in Carnegie Hall, tomorrow evening. The event is being arranged by J. Rosamond Johnson, and a fine programme is promised. The selections to be presented include negro compositions ranging from old spirituals and slave songs to Coleridge-Taylor's "Hiawatha's Wedding Feast." This last-named work will be interpreted by a chorus of 150 voices and a full orchestra. Roland B. Hayes, a young negro tenor, will make his New York debut, in songs by Will Marion Cook, Henry T. Burleigh, and J. Rosamond Johnson.

Columbia, S. C.

MAR 26 1915

WILL GIVE CONCERT

Negro Musicians Perform at Sidney Park Tonight.

The S. Coleridge Taylor Musical society of the State college for negroes at Orangeburg will give a concert at Sidney Park C. M. E. church this evening, in which will be featured C. Delpha Roger of Chicago, a soprano,

who has been before the public for several years. The Orangeburg college quartette, the chorus of Howard school, Columbia; Marjorie Graves Robinson of Boston, F. Newman Smith, baritone, of Jacksonville, and Francis Thomas, head of the musical department at Howard school, will also take part.

Cincinnati, O.

Inquirer

MAR 16 1915.

BIG NEGRO CHORUS.

A chorus of 75 voices from the different churches of Walnut Hills participated in the first song-feast ever arranged by colored residents of this city, which was held at the Mt. Zion M. E. Church, Lincoln avenue, Walnut Hills, last night. Prof. Austin, who has conducted productions in other cities, directed the singers and musicians. Mrs. F. Franklin had charge of the stage.

Pittsburgh Dispatch

21 March 1915

Negro Songs and Stories

An entertainment of "mammy" stories and songs and a lecture on the philosophy of the Negro character was given by Miss Lucine Finch at a social meeting of the Woman's Club of Wilkinsburg Tuesday evening in the Pennwood Clubhouse, when it entertained the members of the Pennwood Club and their wives, the Woman's Southern Club of Pittsburgh, the Epoch Club, the Civic Club of Wilkinsburg, the Wednesday Afternoon Club of Edgewood, the Woman's Club of Braddock and the Thursday Afternoon Club of Wilkinsburg.

Mrs. Senka is connected with the Martin-Smith School, situated at 13 West 136th Street, where she will instruct in voice culture.

CONCERT AIDS NEGRO MUSIC SETTLEMENT IN ITS CRISIS

It was through the interest of a negro, whose own musical ambitions had been thwarted because of his color, that David Mannes, the violinist, was assisted in the beginning of his career. Years later, when several charitable persons wished to establish a settlement for the colored race in New York City Mr. Mannes came forward, and wishing to pay back what he considered his debt to the negro race, pleaded that the proposed negro settlement might take the form of a music school settlement for negroes. This proposition was accepted, and the settlement was established in Harlem at One Hundred and Thirty-fourth street, the center of the negro population of New York. Having outgrown its former quarters, it now occupies a building at Nos. 4-6 West One Hundred and Thirty-first street. J. Rosamond Johnson, the pianist-composer, gave up his professional activities, and accepted the position of resident supervisor.

For several years now this school has not alone flourished, but has developed some musical talent of value. At the low rate of twenty-five cents a lesson knowledge in many branches of music is given to all negro men, women or children desirous of learning.

That nearest approach to American folk music—Afro-American, or negro music—will be given its annual hearing in New York at Carnegie Hall, April 12, under the auspices of this settlement. This year there will again be given a number of the plantation songs, and old spirituals, besides part of the "Hiawatha" of Coleridge-Taylor, which stands as the paramount achievement of a negro composer. A chorus of 150 voices will sing the first part of this cantata, the "Hiawatha's Wedding Feast." Songs of Henry T. Burleigh and Will Marion Cook will also be given.

The Music School Settlement for Colored People is facing a financial crisis. If it is to retain its present building, which makes possible its widespread settlement work, it must raise

about \$3,000 before May 1. The school is filling not only a civic need, but a natural one in the uplift of the colored race. Its building is essential to its existence as a social center. The European war has seriously diminished the voluntary contributions relied upon for partial support, and the school needs in-

stant help. All the proceeds of the concert of April 12 will go to the furtherance of the work which is being accomplished by the Music School Settlement for Colored People, of New York City, Inc., which puts within the reach of the negro his rightful heritage—a musical education.

Baltimore Md American

FEB 5 1915

COLORED PORTER ARTIST

Never Took Lesson, Yet His Work Is Remarkable.

Never to have had instruction in art and yet ability to paint well enough to have a picture hung at the Charcoal Club's Exhibit in the Peabody Institute, is the fortune of Ernest Atkinson, a negro porter in Campbell's Pharmacy, Park and North avenues. "It must be natural instinct," said Atkinson, "for I never had any instructions and never saw an artist work. I just studied other paintings, and what I observed in other paintings I applied to my own work."

Atkinson is 28 years old and was born in Kingston, Jamaica, where he lived until eight years ago. He then took to the sea and it is to his memory of those years that enabled him to reproduce his present work. His work is an ocean scene, showing the waves breaking against the shore and two boats in the background, one beating against the wind and the other running before it.

His talent was first discovered by Charles H. Webb, an instructor in the Maryland Institute, when he was asked to criticize one of Atkinson's paintings. Mr. Webb was astonished at the skill shown and suggested that it be submitted to the Charcoal Club's exhibition. It was submitted without any name on it and was one of the 32 selected out of the 210 offered.

MISS ELVIRA JOHNSON A SINGER.

Miss Elvira Johnson was highly complimented by Mr. and Mrs. Vernon Castle of "Waikiki" for singing "Swing Your Step" at the "Tennant Jones" party on Saturday night. They called her the "Mary Garden" of the "Stroll" in Berlin of Snyder and Berlin Music Company was in the party. Miss Johnson featured the late song "Melly Roll."

WILL GIVE CONCERT.

William Colored Singers at Central Y. M. C. A. on March 30.

Under the auspices of the Central camp meeting songs, negro lullabies, colored Singers will give a concert in Association Hall, No. 11 Bond street, on Tuesday, March 30. This company, toured England, Scotland, Wales, Holland, Belgium, Germany and France. The management has made special efforts to have a high moral as well as musical standard. The members have been selected from the best Christian homes and have been trained in the leading schools of America. Every singer is a star. The personnel: G. L. Johnson, lyric tenor, first tenor; C. P. Williams, singing comedian, second tenor; J. H. Johnson, musical director, baritone; J. S. Crabbe, basso; Mme. Virginia Greene, prima donna; Mme. Annie Hackley, soprano; Mme. Clara K. Williams, contralto; Mme. Hattie F. Johnson, pianist, and Charles P. Williams, manager.

The programme will consist of jubilee songs, plantation songs, negro melodies, camp meeting songs, negro lullabies, comic songs, cabin and river songs, sentimental, ballads, ragtimes, classic selections and sacred songs. The management of the company is arranging with Markham Talmage, director of social work at Central Branch, for an appropriate programme at the Bond street institution.

This company has been praised by Secretary of State William J. Bryan, the Rev. Dr. S. Parkes Cadman, pastor of the Central Congregational Church, and the press throughout the world. It gave 130 performances in London, England. The concert will be the last of its kind ever given at Central Branch, as in a few more months the members will be in their magnificent \$1,500,000 building in Hanson place.

Philadelphia Record

17

October 1915

THE NEGRO MUSICIAN

He Has Sense of Rhythm and He Brings It Into Playing.

John Powell, the colored band leader of "In Old Kentucky," which will be seen at the People's Theatre this week, says: "If the negro musician enjoys any preference at all, he does not enjoy it solely because of his color. In this occupation, as in all other desirable ones here in America, the negro's color is a handicap, and wherever he achieves success, he does so in the face of doubly severe competition. In certain branches of his occupation, the negro musician has been successful: In furnishing entertainment at dinner parties, receptions and other social functions similar in character, and in furnishing dance music. For work of the former kind his services have always been in demand because of his unfailing good nature, his genial, kindly humor and his versatility. Until recently those who engaged in this work were for the most part untrained musicians who relied solely on their natural talents for success. In the last few years, however, a new type of negro musician has

appeared. His appearance is due to the widespread popularity of the so-called modern dances and the consequent demand for dance music of which the distinguishing characteristic is an eccentric tempo. Thus a new field has been opened in which this new type of negro musician has succeeded. His success has been due to his efficiency, and his efficiency is due to several facts. He is a natural musician and throws himself into the spirit of his work with spontaneous enthusiasm so that the music rendered by a negro orchestra rarely has the mechanical quality which is fatal to dancing. He has a peculiar sense of rhythm, peculiarly adapting him for dance music. The art of playing the modern syncopated music is to him a natural gift."

New York Staats Zeitung

April 1915

Neger-Musik.

Die Musikschule für Farbige gab Montag Abend in Carnegie Hall unter Zupruch eines bei allsfreudigen Publikums ein wohlgeklungenes Konzert. Ausführende waren das New Amsterdam Orchester, der sehr stattliche Schulchor, das Doppelquartett "Glee Club", sowie einige Solisten. Der Chor hat namentlich in den Sopranstimmen herborragendes Stimmmaterial und hat es zu bemerkenswerther Sicherheit und Disziplin gebracht. Daß er in gut einstudierten Stücken Tüchtiges leisten könne, erwies er namentlich in zwei melodischen, im Ton der alten Neger-Volksmusik gehaltenen Chören von J. Rosamond Johnson, dem Dirigenten der Schule, der seinen Chor mit eiserner Festigkeit in der Hand hat und von dessen feurigem Temperament man mancher dirigierenden Weichheit gern etwas einimpfen möchte. Nur mit Hilfe der überschwänglichen körperlichen Beredtsamkeit dieses Leiters, die zuweilen an die erhebendsten Momente in der rühmreichen Laufbahn seines glorreichen Namensvetters erinnert, wurde auch die Aufführung eines großen Chorwerkes von Coleridge-Taylor, "Hiawatha's Wedding Feast" ohne Unfall zu Ende geführt. Zwei Gesangs-Solistinnen tremolierten dermaßen, daß der Hörer sich fragen mußte, ob diese Luftvibrationsmassage noch Gesang zu nennen sei. Herr Roland W. Hayes führte in Liebern verschriebener farbiger Komponisten eine sehr ansprechende Tenorstimme in's Treffen. Der Dirigent Herr Johnson erntete auch als charakteristischer Sänger mit einem burlesken Orchesterlied, das er dirigiert und gleichzeitig sang, vielen Beifall. Frl. Ethel Richardson erwiderte sich in der Achten Rhapsodie von Liszt als sichere Beherrscherin der Tasten, der weißen sowohl als der schwarzen.

New York Times

April 1915

NEGRO MUSICIANS HEARD.

Concert of the Music School Settlement for Colored People.

The Music School Settlement for Colored People came before the public last evening in a concert in Carnegie Hall intended to give some illustration of the work of the organization. The Music School Choral Society, the Music School Settlement Glee Club, the New Amsterdam Orchestra, and several soloists, vocal and instrumental, took part. After the first part of the program Charles W. Anderson, the colored ex-Collector of Internal Revenue in one of the New York districts, made a speech in which he described the aims and objects of the Settlement as being, through music, to contribute toward better citizenship, to give the idea of the dignity of service, and to uplift the lives of the people who come under its influence.

The most ambitious number of the program was "Hiawatha's Wedding Feast," from S. Coleridge Taylor's cantata of "Hiawatha." This composition the Music Committee permitted the students to undertake on account of their great wish to study an important work by one whom they consider—and whom others consider—to be the greatest musician of their race, even though it might be beyond their present proficiency to master fully. It was also explained that the orchestra which was to play at the concert was unable to do so, and at the last moment another orchestra had to be formed and rehearsed by J. Rosamond Johnson.

There were numerous other compositions by negro and white composers heard; negro spirituals, a chorus with solo, "Exhortation," by Will Marion Cook; "Listen to the Lambs," by R. Nathaniel Dett, awarded second prize in last year's competition; "Southland," by Mr. Johnson; songs by Harry T. Burleigh, Coleridge Taylor, J. Rosamond Johnson. Miss Ethel Richardson played Liszt's eighth Hungarian Rhapsody. Under the circumstances, the results were often such as to deserve commendation and encouragement, even though there were defects, and sometimes serious ones. The audience was ready to give the commendation and encouragement freely and to overlook the defects. There was, indeed, much that was striking and suggestive of the significance and possibilities of the Colored Settlement's work.

NEW YORK WORLD

April 1915

NEGRO CONCERT TO-NIGHT

Plantation Songs to Be the Feature This Year.

The annual concert of negro music, the most unusual offering of the entire concert season, the proceeds from which will go to further the work being done by the Music School Settlement for Colored People of New York City, will be given this evening in Carnegie Hall.

A number of plantation songs will be the feature this year, and in addition there will be several negro soloists, including Roland W. Hayes of Boston and Ethel Richardson. The Negro Orchestra, under the leadership of James Reese Europe, will play. As a final feature a chorus of 150 voices will sing Coleridge-Taylor's "Hiawatha."

Among the patrons are David Mannes, George Foster Peabody, George McAneny, David Bispham, Dr. Felix Adler, Mrs. Henry Villard, Mrs. James Speyer, Dr. Talcott Williams and Dr. H. B. Frissell.

APR 17 1915

CONCERT AIDS MUSIC SETTLEMENT WORK

Negro Performers in Program of Works by Composers of Their Race

For an audience which was three-quarters white, the Music School Settlement for Colored People in New York created a serious interest and a certain sunshiny enjoyment at its annual concert, given in Carnegie Hall on Monday evening, April 12. The execution of the program under the leadership of J. Rosamond Johnson, which was the outcome of six months' ensemble work, showed clearly the earnest intent, hard work and real interest in music. It was an indication of the future possibilities of this work rather than of the present conditions which have been little more than chaotic.

With the exception of Stephen C. Foster's "Old Kentucky Home," the entire program was composed of works from the pens of negroes. Three solos sung with a great deal of musical taste and beauty of tone by Roland W. Hayes were: "The Glory of the Day was in Her Face" by Harry T. Burleigh; "Life and Death," by S. Coleridge-Taylor, and J. Rosamond Johnson's "Morning, Noon and Night."

The singing of old negro spirituals by a chorus of men provoked interest, although the singers were not always at one with the key. J. Rosamond Johnson's "Roll dem Cotton Bales," a characteristically tuneful and rhythmical composition sung by the composer with the orchestra, was repeated. The Hon. Charles W. Anderson addressed the audience concerning the needs of the Settlement. The program concluded with the "Wedding Feast" from S. Coleridge-Taylor's "Hiawatha."

A. S.

NEW YORK EVENING POST

17 April 1915

Negroes and Musical Culture.

TO THE EDITOR OF THE EVENING POST:

SIR: As a negro, and a believer in the capability of negroes for real musical development, I beg you to allow me to protest against the exploiting of negro institutions, and negro voices by well-meaning, but ill-advised white and colored people. The musical genius of the American child is now universally ad-

mitted; his capacity for scientific development is the much-discussed question.

After thirty-five years of careful observation and study my conclusions are these: With the culture of refined homes, full intellectual development, and systematic musical instruction along lines retaining racial characteristics, the young Afro-American will equal, if not surpass, the youth of any other race or country.

In order to obtain the needed instruction, large sums of money must be raised, and teachers secured who will understand this peculiar talent, and develop it slowly and carefully. Such confidence cannot be established if year after year concerts are given in Carnegie Hall, and other temples of music, by large singing societies and orchestras, consisting of untrained musicians.

New York is in no sense representative of negro culture and accomplishment. At the present time it is impossible to collect in New York, fifty voices with sufficient musical intelligence to render the works of Coleridge-Taylor.

Here negroes have no home life, no cultured environment, no real opportunity for study. Every year large audiences of wealthy, music-loving, and charitably inclined people attend a colored concert at Carnegie Hall; expecting to hear some realizations of that glorious musical promise, as voiced by the original Fiske Jubilee singers. Instead their ears are tortured by a burlesque of the works of the immortal masters.

There are a few negro musicians (and I sincerely hope to be numbered among them), who are searching out the right path. All true growth is slow; all development must be gradual; all genius should retain its distinct peculiarity. Many sincere negro music students deplore the exploiting of badly trained and unready singers and instrumentalists.

I respectfully voice their protest.

WILL MARION COOK.

New York, April 8.

Buffalo, N. Y. News

BANJO NOT RELATED TO SOUTHERN NEGRO

Uncle Remus's Creator Never Heard One on a Plantation.

To represent the negro in his comic aspects and in his sentimental moods was what the minstrels pretended to do; but the pretense was often only a hollow mockery. Even the musical instruments they affected, the banjo and the bones, were not as characteristic of the field hand or even of the town dandy as the violin.

Indeed, the bones cannot be considered as in any way special to the negro; they were familiar to Shakespeare's Bottom, who declared: "I have a reasonable good ear in music; let us have the lute and the bones." And the wise recorder of the words and deeds of Uncle Remus declared that he had never listened to the staccato picking of a banjo in the negro quarters of any plantation.

"I have seen the negro at work," so Harris once asserted, "and I have seen him at play; I have attended his corn shuckings, his dances and his frolics; I have heard him give the wonderful melody of his songs to the winds; I have heard him give barbaric

airs to the gulls (that is to say, to the Pan's pipe); I have heard him scrape jubilantly on the fiddle; I have seen him blow wildly on the bugle and beat enthusiastically on the triangle; but I have never heard him play on the banjo."—Scribner's Magazine.

Youngstown, Ohio

WINDICATOR
APR 2 1915

COLORED SINGERS COMING MAY 3 AND 4

Talented Musicians to Appear Under Auspices of Colored Lodge of Elks.

Lovers of good music will have an opportunity of hearing one of the best companies of colored singers and all around musicians now in existence, when Williams' Colored Singers appear at South High school auditorium on

May 3 and 4, for the benefit of and under the auspices of the local lodge of colored Elks.

This noted company of musicians, consists of eight people four men and as many women. All are trained singers and musicians and have been educated in various schools of this country and Europe, and have toured both this country and Europe. They include in their repertoire all classes of songs from jubilee melodies to sacred and classical numbers, and all are said to be rendered in an excellent manner.

Members of the local lodge of colored Elks have largely taken tickets for the entertainments.

1,000 NEGROES TO SING

Plays, Folk Dances And Athletic Events Will Be On The Program.

More than a thousand colored children have been rehearsing during the last week for the parts they are to take in the safe and sane celebration at Druid Hill Park next Monday afternoon and night. The children are to sing patriotic and community songs. They will be seated on a slope near the colored playgrounds. Colored children from the several playgrounds in the city will give plays in costume and folk dances to the accompaniment of a band of 10 pieces.

Athletic events will be held in the afternoon, under the direction of Bernard Webb and Llewellyn Wilson, of the Public Athletic League. At night the celebration will close with a display of fireworks.

Seven companies of colored Boy Scouts, with about 200 boys in uniform under Scoutmasters David E. Green, Benjamin Grant, William E. Davis, Charles A. Carey, Luther C. Mitchell, Charles Tolson and Dr. D. G. Mack, will be in attendance and assist in the various events. The choirs of all of the local colored churches have been invited to assist in the singing.

The committee in charge consists of Harry T. Pratt, chairman; Dr. A. J. Mitchell, secretary, and William L. Fitzgerald, treasurer.

24

April 1915

COLORED COMPOSERS' CONCERT.

A concert of works by colored composers presented by artists of their own race was given at Orchestra Hall last evening, by Henry Hackney. Mr. Hackney is a tenor and in a number of songs by Coleridge-Taylor, Burleigh and Will Marion Cook, he made evident no little ability for the part which he professes. Perhaps the most notable feature of the entertainment was the representation upon its program of the compositions of two women—Miss Helen E. Hagan and Miss Lena James.

The first named writer has had a distinguished career as a student. A pupil of Dr. Parker, at Yale University, she won the Samuel Sanford foreign fellowship of \$2,000, and having betaken herself to Paris, became a student under the superintendence of Vincent d'Indy. She was set down upon the program as the performer of a concerto of her own creation. Of Miss Hagan's talent there can be no question; she should eventually confer much distinction upon her race.

Miss James set forth a smaller ambition. She presented a song—"Who Knows"—which disclosed a graceful melody and a harmonic setting that was attractive to the ear. The work was sung by Miss Maude J. Roberts, who not only sang with voice of engaging charm, but who displayed uncommon skill in the handling of it.

NEW YORK EVENING POST

27

March 1915

Negro Music by Negroes.

OF exceptional interest will be the annual concert of negro music which will be given at Carnegie Hall on April 12, in the evening, under the auspices of the Music School Settlement for Colored People of New York. These concerts reveal the peculiar fascination of negro music when performed by negroes. This year again there will be a number of old plantation songs and spirituals, which, like much other folk music, were grown on the soil of repression and suffering. There will be negro soloists, Ethel Richardson, pianist, and Roland T. Hayes, tenor, who will be heard in compositions by such well-known members of their race as Will Marion Cook, Henry T. Burleigh, and others. There will be the Negro Orchestra, under the directorship of J. Rosemond Johnson, a chorus of 150 voices, which will sing the first part of Coleridge-Taylor's "Hiawatha," which composition stands to date as the highest achievement from a negro pen. All proceeds will, as usual, go to the furtherance of the work done

by the Settlement School, which places within the reach of the negro that which is above all else his rightful heritage—a musical education.

New York Sun

13

April 1915

CONCERT OF NEGRO MUSIC.

Given at Carnegie Hall Under Auspices of School Settlement.

A concert of negro music was given under the auspices of the Music School Settlement for Colored People at Carnegie Hall last evening. Some disappointment was felt because James Reese Europe's orchestra was not available, and an occasional orchestra had to be got together. Nevertheless the audience seemed to enjoy the concert greatly. Several of the distinguished European musicians now staying in this city seized the opportunity to hear music which had grown up here. Perhaps they found interesting matter in some of the "spirituals" and equally interesting manner in some of the signing.

Stephen Foster represented the white race on the programme, while the colored race was represented by such well known writers as Will Marion Cook, J. Rosamond Johnson, H. T. Burleigh and S. Coleridge-Taylor. The Music School Choral Society gave Coleridge-Taylor's "Hiawatha's Wedding Feast," with Rowland W. Haynes, the negro tenor, as soloist. Charles W. Anderson made an address on the nature and needs of the music school.

New York Times

28

August 1915

Mystery of Negro Melodies.

To the Editor of The New York Times:

One part of Professor Mildenburg's most admirable article on the future of American music published in the issue of the 15th, puzzles me somewhat. He says: "To my mind these melodies are not negro melodies in the essence. As a matter of fact, that which is most characteristic in our folk songs has come from the negro slaves' singing of them. He has imitated what he remembered of these songs and tunes heard at some time. These songs and tunes that he sings are hardly his own originally."

The peculiar, syncopated rhythm of these plantation melodies or "spirituals," as the negroes call them, is undoubtedly negroid. Of harmony there is practically nothing, as these melodies are usually sung in unison. The words of the songs are commonly some naive religious thought repeated over and over, and are relatively original. As examples of this instance, take "Free at Last," "O Rocks, Don't Fall on Me," and "Swing Low, Sweet Chariot." As to the melodies of these plantation airs, if they were copied by the negroes, the originals must be found in the hymns sung by the white people of the slave period at their churches, where the negroes were at times allowed to go, but these hymns, on the whole, are the standard hymns of the Protestant churches, and no resemblance between them and the plantation airs is apparent. In short, where are the songs and tunes that the negroes imitated?

J. W. SEABROOK.

Sumter, S. C., Aug. 20, 1915.

—:— AMERICA'S HERITAGE —:—

APPRECIATION OF THE NEGRO FOLK-SONG GROWS

more widespread and general year by year and day by day. Foreign composers of unquestioned standing and musicians of international reputation have been wholly captivated by their undeniable charm and merit and unstinted in the praises thereof. The general run of people of our own race, too, have been appreciative in a measure, but not nearly enough so. Our pride in them is passive. We merely acquiesce to their being—appreciate them when we hear them well rendered on the theatrical or concert stage or at recitals, and let it go at that. Otherwise our indifference is startling.

ABROAD PRACTICALLY EVERY NATION HAS ITS folk-songs and folk-lore, and these to them are things to be cherished and loved with a reverence surpassingly tender. From father to son, from generation to generation are these folk-songs and folk-lore stories handed down. They are known not only to the comparatively few professional and amateur singers and musicians, but are familiar to the masses—known in every household to every man, woman and child as the heritage of the nation, the pride and joy of the people, the passion of the race, second only to religion.

AMERICA, TOO, NOW TAKES HER PLACE WITH THE nations that have folk-songs. Not to the haughty and self-sufficient Caucasian is she indebted for them, but to her talented humbler sons of swarthy hue. Yea, from out the ranks of these have come her children of vision, her writers of folk-songs. From her poorest in worldly goods has she received her richest, greatest and best in musical gifts as a national heritage.

IN YEARS TO COME THE WHOLE WORLD SHALL joy in these Negro folk-songs—revel in their beauty and poignancy of feeling—and America, like a proud mother, shall smile and raise her head and say: "They are mine." We colored people can hasten this way if we will by proclaiming the message of these songs, by rallying whole-heartedly as a race entire to the support of those engaged in doing things in this line. And we would do so unhesitatingly if we but half realized the great importance of their work and the great present and future bearing it will have in elevating us in the estimation of the world. We are too slow to see and appreciate true genius in our own.

EVERYBODY CAN AND MUST HELP SPREAD THE gospel of the Negro folk-song. Professional colored singers can help a lot by using them more largely in concert and theatrical work. Surely here is a vehicle worthy of the greatest and best of them. Mothers and fathers should learn them and sing them to their children, thereby inculcating into them a taste for good music and race music at that, at an early age. This music should be the pride of our race—the joy of our households—the passion of our lives.

ALL THIS WOULD TEND TO GIVE ADDED ENCOURAGEMENT to our composers. Fed by the fires of inspirations and appreciation simultaneously, one can but vaguely imagine the heights to which their genius might attain. It would further more encourage the rising young poets of the race to delve deeper into race-lore and to write some of those beautiful things in verse, at once characteristic and wholly adaptable to the composer's needs, to be set to music.

THE SAME RACE LOYALTY AND FEELING THAT characterizes the Irish must be aroused within us. We must become as passionately fond of things racially characteristic as they are. Some few of us are so already, but why not all. It must come sooner or later. Why not now? Until this is a consummation, write on inspired ones and sing on ye dusky sweet-voiced singers of America. Spread ye the message of the Negro folk-song the world o'er and the world will come joying to your feet for more.

RACE ANTHEM
MAKES A BIG HIT
IN WINDY CITY

Tom Brown and Tom Lemonier
Compose "Praise God We Are
Not Weary."—Biggest Musical
Number Since Emancipation.

FULL OF INSPIRATION

Lemonier Author of "Just One Word
of Consolation."—Every Member of
Race Should Have Copy.—Write
Defender Office for Information.

"Praise God We Are Not Weary" is
the title of the anthem just issued
from the press. The lyric is by Tom
Brown and the words by Tom Lemonier.

This number is predicted by musical
critics to be the biggest seller of
modern times. During the period of
1863 and 1865, the race produced a
number of folk-lore songs that became
internationally known and sang. They
were and are the real music of America.
They are being preserved at such
schools as Hampton, Fisk and Tuske-
gee. S. Cole, George Taylor, Rosamond
Johnson, Will Marion Cook, Nathaniel
Dett, Harry Burleigh and other noted
musicians have become famous for
writing songs of this class, yet carrying
the racial theme which other
races have been unable to copy.
These folk-lore songs were sung by
such noted singers as Madame Selika,
Madame Flora Batson, Madame Sea-

seretta Jones, D. Azalia Beckley and
others. Since then a new generation
has come, but with the same spirit
has given to the world a higher class
of music with a more conscious art.
The latter class has studied the
world's great masters and has im-
proved upon the words and music of
the past. They have a story to tell of
the feelings of the race today. A
race that is making progress, despite
the handicaps of discrimination of all
forms. A race that believes in a God
and that some day justice will pre-
vail. Says Mr. Brown in his lyrics:

Without a country to call our own,
We worship at our Master's throne.
Let's raise our voices to the sky,
To Him who came for us to die.
Though bondage days have passed and
gone,
Our path seems dark and dreary;
Yet onward, upward is our cry—
Praise God, we are not weary.

This is a class of music and lyrics
that is new to the race. This is the
class that is going to be appreciated
and some day soon we hope to see an
Afro-American Beethoven.

Messrs. Brown and Lemonier have
entered the field of art hitherto un-
known to the race. They are filling
a long felt want. Both are capable
musicians with a world of experience.
Who does not recall "Just One Word
of Consolation," by Tom Lemonier,
and it was only one of his many tune-
ful melodies; his music thrills and
stirs the soul. As for Mr. Brown, we
are not surprised at these beautiful
lyrics, as for years he has made a
study of racial music and now he
gives us words that will last forever,
an Afro-American anthem. Every
musician, every family, music school,
choir, club, singing society and
church should have this anthem. Every
agent of the Chicago Defender is
requested to write this office for in-
formation. Every reader of the De-
fender may secure a copy by seeking

information at the Defender office,
1159 State street, Chicago, Ill. Messrs.
Brown and Lemonier have written an-
other big number, "Your God Comes
First, Your Country Next, Then
Mother." The solo and chorus is a
beauty. It, too, is destined to be a
hit. Every singer and musician
should have it. Push these numbers
and you will make greater opportuni-
ties for more such numbers to come
from the pen of our own race.

PRAISE FOR
BRAITHWAITE

Has Been Largely Responsible for
Keeping Alive an Interest
In American
Poetry.

Boston, Mass., Dec. 1.—That
the renewed interest in American
poetry has been chiefly kindled by
William Stanley Braithwaite in his
critical reviews for the Boston
Evening Transcript during the past
twelve years is asserted by Edward
J. O'Brien in reviewing Braith-
waite's "Anthology of American
Verse, for 1915 and Year Book of
American Poetry."

Mr. O'Brien's article, which ap-
peared in last Saturday's Evening
Transcript, follows in part:

"The most abiding impression
produced by Mr. Braithwaite's
Anthology of American Verse for
this year is one of confidence in
our American lyric future. Dur-
ing the past few years, American
poetry of distinction has not failed
us. Frequently work of this very
high poetic value has been pro-
duced. But it has been a strick-
ing, and to many a most disappoint-
ing, circumstance of infectious
mood and persuasive singing quali-
ty, has not been a conspicuous ele-
ment.

"We have had narrative poems
of firm fibre and imaginative truth;
poem of ethical substance interpret-
ing truth with confident vision;
poems self-consciously American
very often rather than unconscious-
ly human.

"And now we are able to find
American poetry responding freely

is creative lyric emotion, shaping its own form out of impalpable substance, pure imagination hardening through lyric speed into artistic form. When the lyric impulse flames beautifully in a literature, it is the surest sign we have of poetic health, the only confident assurance of poetic maturity in a living generation. Until 1915, we could not have claimed such a widespread lyric urge. This year, Mr. Braithwaite's Anthology is its triumphant demonstration.

PRAISE FOR BRAITHWAITE

"I suppose no one who surrenders himself to the best poetry that is in this volume will find it possible, if he has any imaginative sympathy whatever to deny the invaluable service Mr. Braithwaite is performing in American life. Were it only a service to poetry, he would deserve a great deal from his contemporaries. But the simple fact is that for more than a decade against every obstacle, including the greatest obstacles of all, public indifference, he has cooperated with the Transcript in making American poetry an American audience. I have found that American editors and critics, not to mention American poets, almost without exception, place the responsibility for the renaissance of American poetry almost entirely at the door of Mr. Braithwaite and the Boston Transcript. For twelve years he has made American poetry his cue and labored unselfishly and without immediate reward for its artistic and material redemption. With the publication of this year's anthology, we must at last admit his completely successful achievement.

"It would be out of place to attempt here any critical summary of the year's poetry as revealed by Mr. Braithwaite's volume. In fact, it would be invidious. Mr. Braithwaite's critical introduction and his recent convey in the "Transcript" cover the ground thoroughly and with authority."

NEGRO MUSIC, THE EXPONENT OF A RACE'S ENDEAVOR AND IDEALS.

PROF. THOMAS A. LONG, PH.D.

41/105

Folk music is the heritage of a people, and the folk melodies of a race may be called its unconscious soul utterances, the outpouring of the heart in the language of the emotions.

Folk music comes to us in part from so remote a past that its primary origin is well nigh undiscoverable. The melodies have grown and developed almost unawares, their existence sometimes due to a crisis, to a wave of racial feeling, sometimes to the fiery crucible of a race's anguish.

Some of the Negro songs of today sprang into life in Africa as war dances, as a part of funeral rites or marriage festivals. Upon these as a foundation many of the plantation melodies of the Southland were built. There is a close similarity between some of the strains found in African music and those in plantation melodies, but the sentiment and unique imagery expressed in the melodies of the Southland are the outcome of American slave conditions. A specific difference in character may be noted: the African melody is more martial and free, the plantation melody decidedly tender and personal.

In contrast to the native music of India, China, Japan, which, to cultivated ears, is very unsatisfactory in its monotony and shapelessness, the Negro melody, primitive as it is, has in it a beauty and pathos that at once appeal to a wide range of tastes, while its harmony makes an abiding impression upon the most cultured.

These songs go to the heart because they come from the heart. In the more northern of the Southern States, where slaves changed masters less often, the songs are brighter and more joyous in tone than those in the extreme Southern States where the yoke of bondage was more oppressive. There the songs are sadder in tone and less buoyant.

Some contain half familiar strains, recalling a psalm tune or old ballad, and suggesting their possible origin. Others are strikingly original, pathetic, beautiful even artistic.

Singular as it may seem, these plantation songs, the outgrowth of

the Negro's life, contain progress in religious life in new references to slavery. But suggested by the movements of the mind note, its plaintiveness, its solemnity, its pathos born of an innate feeling of reverence and devotion to God and a sense of saving faith in Jesus Christ. In some the words are rude and the strains are weird; they are the outpourings of an untutored and poverty-stricken people whose spiritual longings and ideals struggled for expression through limited vocabulary and primitive harmonies. Words with such settings are more than poetry; they are life itself—the life of the human soul.

At times, large groups of people would sing of the deliverance for which they devoutly hoped, with enthusiasm born of a common experience, bodies swaying, hands clapping and feet moving rhythmically. For the moment they lost sight of the heartrending separation of children from parents, parent from parent, by the auction block, severing the ties of home and all that was dear to them.

The folks songs known as "spirituals" are the spontaneous outbursts of intense religious fervor and had their chief origin in camp meetings and "revivals." These breathe a child-like faith in a personal Father, and glow with the hope that the children of bondage will ultimately be delivered. The cadences which naturally resolve into the rhythmic syncopated beat give a peculiar advantage in representing musically the ideas contained in the words.

In making this music a permanent asset, it must be written in its absolutely rude simplicity, or developed without destroying its original characteristics. A difficulty in its rendering is the fact that tones often occur for which there are no musical characters. These tones vary in pitch, having a range through an entire interval on different occasions, according to the inspiration of the singer. They are not discordant, and really add charm.

This people lived close to nature and their ability to see analogy in common things was marked. In "Keep a Inching Along," one cannot fail to see

opportunity to achieve those things that make for best citizenship in culture and industry have yielded large dividends in race accomplishments. The Negro has risen in intelligence and is becoming more and more able to appreciate the beautiful, the good and the true. The Christian home, the school, well ordered church services, hymn books in the pews, hymns sung with the right spirit and understanding, an intelligent ministry, assuredly bespeak a progress toward Christian ideals. The Negro's musical horizon was broadened and his aspiration to achieve the best in music has given unqualified results.

Music is divine and from whatever source it may come it speaks a universal language. The true representative of this universal art will embody the songs of all peoples in a psalm of universal life, and the vitally characteristic Negro folk-song will form an important part of the theme.

Not many years after emancipation, a wonderful impression for good was made by a band of Jubilee Singers directed by Frederick J. Loudin. These singers traveled throughout the North, and then toured Europe in the interests of Christian education and general uplift for the Negro. The undertaking was successful. Philanthropists opened their coffers and many institutions of learning for Negroes have enjoyed large benefactions as a consequence.

To-day the Negro melody is a favorite. A long step toward preserving these songs has been made by Samuel Coleridge-Taylor, the eminent Negro musician and composer who, with fidelity to suggested harmony and no loss in effectiveness, has arranged many in form that will hold a permanent place in the realm of music. Among these may be mentioned "Deep River," "My Lord Delivered Daniel," "I'm Troubled in Mind," "Steal Away to Jesus," Dvorak, the distinguished Bohemian composer, was thoroughly impressed with the beauty and form of these melodies as treated by S. Coleridge-Taylor, and said that the real American music is the Indian song and the Negro melody, upon which the American composers have drawn largely for themes. In his "New World" Symphony, Dvorak has built a movement using a Negro melody for the theme.

Among others, William Marion Cooke, a Negro musician of note, has done much toward making a permanent place for this music. In his compilations and compositions every nuance of dialect is preserved in the treatment of tone quality and simple melody. Christian education and an

opportunity to achieve those things that make for best citizenship in culture and industry have yielded large dividends in race accomplishments. The Negro has risen in intelligence and is becoming more and more able to appreciate the beautiful, the good and the true. The Christian home, the school, well ordered church services, hymn books in the pews, hymns sung with the right spirit and understanding, an intelligent ministry, assuredly bespeak a progress toward Christian ideals. The Negro's musical horizon was broadened and his aspiration to achieve the best in music has given unqualified results.

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FENTON JOHNSON AS POET.

American Review of Reviews Pays Young Artist a Fine Tribute.

In referring to the literary work of Fenton Johnson The American Review of Reviews says:

"The verse of this second volume shows a distinct gain in breadth, power and facility in the use of verse form. The dialect poems and the spirituals are rich with warm throaty music, and the tributes to Douglass and other great men of his race, while they do not sustain in every case the level of their inspiration, are yet distinguished by nobility and emotional dominance.

"In 'Ethiopia' the poet invokes the spirit of his race, the glory that was when the pomp of the queen of Sheba's caravan crossed the sands of the Arabic desert. Mr. Johnson has had the courage to keep away from mere literary poetry, to value the traditions of his race and delve into their ancient history. A feeling for sensuous word color and a freedom in the use of the invocational chant distinguish his most lyrical inspirations."

Abraham Lincoln

"Being of our blood we claim him, and we should be given place in the homage about his tomb. The black man, an incidental beneficiary of statesmanship, should be modest in the presence of our sacred dead."—Extract from an address at a Lincoln memorial celebration, the colored people of the city having been refused a plea to march in the parade.—W. A. S.

Not one word against your homage,
You who boast his tribe, not one word!
Pile your wreaths mountain high,
Roll anthem upon anthem,
Strew sprays of Immortals;
A wilderness of them;
But, oh, sirs, beyond the lure of blood,
Shine his lofty impulses, his deeds;
Blossoming in unselfishness;
The world's: Filling it!
May not then, our modest tribute,
Woven of halting words, damp with tears,
Be granted harborage at his feet?

Do not you know we have enshrined him,
For memories, by you, unfelt, by you, unjoyed?
For slavery's long night: Hated?
The "driver's" lash: Quiescent?
The hound's hoarse bay: Silenced?
The "auction block": Deserted?

I: time we wandered in the gloom;
Hopeless! "Dumb, driven cattle,"
His the eye that sought, the hand that led;
He, the Healer, who plucked the blister in our soul,
And in its place caused a rose to bloom.

Towering above the groundings,
Sweeping heights, denied the gaze of pygmies,
He bent to the lowly, unashamed: Sympathized!
Making their moan, as become a World Captain,
Serenely; knowing he proclaimed for right.

He it was: We know it,
Who taught Cabinets a new brand of statesmanship;
Honesty, charity, humanity; that RIGHT was might;
JUSTICE the sublimeth shibboleth.

May not we recall, with quickening impulse, even as you,
That, facing moments menacing a nation's life,
He was undaunted: Victor! Shaming to tears and silence,
And pale brows—for love of him, lips that had sneered,
Tongues that had belittled?

And that, his mission finished, a people liberated!
His country liberated: For a cancer gnawed its vitals,
He went his way: TRANSFIGURED! Shining like the sun;
A very saint: The Master by his side?

This, of our Friend in Valhalla;
Our "Rock in a weary land;" This to him.
This of your Friend in Valhalla;
Our "Shelter in a mighty storm;" This, to him.

—W. Allison Sweeney, in "Chicago Evening Post," April 15.

TRUE AMERICAN MUSIC
The New Republic is one of the most important journals of opinion published in this country. In the issue of October 16 appears an article on ragtime music written by Hiram K. Moderwell. I am obliged to acknowledge that I do not know who Mr. Moderwell is, but the fact that his opinion is sought for and given publicly by The New Republic is to me sufficient evidence that he is qualified to treat the subject.

The article is of such importance and contains so much that is of interest, that I am restraining my inclination to comment at length on it, and instead am giving it entire. The article is as follows

RAGTIME.

It has been nearly twenty years, and American ragtime is still officially beyond the pale. As the one original and indigenous type of music of the American people, as the one type of American popular music that has persisted and undergone constant evolution, one would think it might receive the clammy hand of fellowship from composers and critics. There is very little evidence that these gentlemen have changed their feeling about it in the last ten years. Then they asserted that it was "fortunately on the wane"; now they sigh that it will be always with us. That is the only difference.

I can't feel satisfied with this. I can't help feeling that a person who doesn't open his heart to ragtime somehow isn't human. Nine out of ten musicians, if caught unawares, will like this music until they remember that they shouldn't. What does this mean? Does it mean that ragtime is "all very well in its place?" Rather than these musicians don't consider that place theirs. But that place, remember, is in the affections of some 10,000,000 or more Americans. Conservative estimates show that there are at least 50,000,000 copies of popular music sold in this country yearly, and a goodly portion of it is in ragtime.

And these musicians prefer to regard themselves as beings apart. This is a pretty serious accusation for the musician to level against himself. I don't mean that wherever 10,000,000 Americans agree on a thing they are necessarily right. Their sentimental ballads are the mere dregs of Schubert and Franz Abt. But ragtime is a type of music substantially new in musical history. It has persisted, grown, evolved in many directions, without official recognition or aid. You may take it as certain that if many millions of people persist in liking something that has not been recognized by the schools, there is vitality in that thing. The attitude toward folk-music at the beginning of the nineteenth century was very similar. A Russian folk-song was no less scorned in the court of Catherine the Great than a ragtime song in our music studios to-day. Yet Russian folk-song became the basis of some of the most vigorous art-music of the past century, and no musician speaks of it to-day except in terms of respect. The taste of the populace is often enough toward the shoddy and outworn. But when the populace creates its own art without official encouragement, then let the artists listen. Haven't a notion whether ragtime is going to form the basis of an "American school of composition." But I am sure that many a native composer could save his soul if he would open his ears to this folk-music of the American city.

But the schools have their reply. "Ragtime is not new," they say. "It is merely syncopation, which was used by Haydn and Mozart, Beethoven and Brahms, and is good, like any other musical material, when it is used well. But they are wrong. Ragtime is not 'merely syncopation.' It is a certain sort of syncopation—namely, a persistent syncopation in one part conflicting with exact rhythm in another. But of course this definition is not enough. Ragtime has its flavor that no definition can imprison. No one would take the syncopation of a Haydn symphony to be American ragtime. 'Certainly not,' replies the indignant musician. Nor the syncopation of any recognized composer. But if this is so, then ragtime is new. You can't tell an American composer's 'art-song' from any mediocre art-song of the world over. (Permit me to pass over the few notable exceptions.) You can distinguish American ragtime from the popular music of

any nation and any age. In the first instance the love of ragtime is a purely human matter. You simply can't resist it. I remember hearing a Negro quartet singing 'Waiting for the Robert E. Lee,' in a cafe, and I felt my blood thumping in tune, my muscles twitching to the rhythm. I wanted to paraphrase Shakespeare—

"The man who hath no ragtime in his soul,
Who is not moved by syncopated sounds"

and so on. If any musician does not feel in his heart the rhythmic complexities of "The Robert E. Lee" I should not trust him to feel in his heart the rhythmic complexities of Brahms. This ragtime appeals to the primitive love of the dance—a special sort of dance in which the rhythm of the arms and shoulders conflicts with the rhythm of the feet, in which dozens of little needles of energy are deftly controlled in the weaving of the whole. And if musicians refuse to recognize it, as they once refused to recognize Russian folk-music, they criticize not ragtime, but themselves.

But ragtime is also "good" in the more austere sense of the professional critic. I cannot understand how a trained musician can overlook its purely technical elements of interest. It has carried the complexities of the rhythmic subdivision of the measures to a point never before reached in the history of music. It has established subtle conflicting rhythms to a degree never before attempted in any popular or folk-music, and rarely enough in art-music. It has shown a definite and natural evolution—always a proof of vitality in a musical idea. It has gone far beyond most other popular music in the freedom of inner voices (yes, I mean polyphony) and of harmonic modulation. And it has proved its adaptability to the expression of many distinct moods. Only the trained musician can appreciate the significance of a style which can be turned to many distinct uses. There is the "sentimental manner," and the "emotional manner" and so on; but the style includes all the manners, and there have not been so many styles in musical history that they couldn't be counted on a few people's fingers.

It may be that I am deceived as to the extent of ragtime's adaptability. But I think of the rollicking fun of "The International Rag," the playful delicacy of "Everybody's Doing It," the bustling laziness of "Waiting for the Robert E. Lee," the sensual poignancy of "La Seduction," tango, and the tender pathos of "The Memphis Blues." Each of these pieces has its peculiar style—in the narrower sense—definitely carried out. And I know that we are dealing here with a set of musical materials which have no more than commenced their job of expressing a generation.

We must admit that current ragtime is deficient on the melodic side. Some of the tunes are strong, but many of the best ragtime pieces have little beyond their rhythmic energy and ingenuity to distinguish them. If we had a folk-song tradition in America our popular melodies, doubtless, would not be so permeated with vulgarity. The words, also, too often have the chief vice of vulgarity—sluggish conventionality—without its chief virtue, the generous warmth of everydayness. And this latter quality, when it exists, resides not so much in the words themselves, as in the flavor of the songs, the uninspired but tireless high spirits of the American people.

But ragtime words have at least one artistic quality of the highest rank. They fit the music like a glove. These songs appeal to the people who expect to sing them, a people who have no oratorio or grand opera tradition behind them, and who come quite naturally to the ideal of wedded music and verse which Wagner had to struggle for against his whole generation. I shouldn't be surprised, in fact, if the origin of the "rag" is to be found in the jerky quality of the English—or shall we say American—language, which found in the Negroes its first naive singers. One of the Negro "spirituals" runs thus:

"An' he gave them commishun to fly,
Brudder Lass'rus!
An' he gave them commishun to fly."

The tune, as always in Negro songs, follows the exact accent of the spoken words. But just imagine what Messrs. Moody and Sankey would have done to them! As you walk up and down the streets of an American city you feel in its jerk and rattle a personality different from that of any European capital. This is American. It is in our lives, and it helps to form our characters and condition our mode of action. It should have expression in art, simply because any

people must express itself if it is to know itself. No European music can or possibly could express this American personality. Ragtime I believe does express it. It is to-day the one true American music.

HIRAM K. MODERWELL

BLIND BOONE CONCERT.

Nearly 200 People Hear Famous Pianist at First Methodist Church—Will Return to City April 26.

About 190 persons gathered at First M. E. church last evening to hear Blind Boone, famous pianist. Those who heard him last evening and many years ago in Burham's Academy of Music, declare he has lost none of his rare attributes during the past 35 years he has traveled from place to place giving concerts. Blind Boone was here 35 years ago. His audience was nearly as large then as last night, but was no more delighted. It can truthfully be said of Blind Boone that he is a wonderful musician.

One of the most enjoyable selections he gave last evening was of his own composition. In this piece he imitated a tornado that swept over Missouri in years gone by. Blind Boone was in that terrible storm, and that it made a deep impression upon his mind is seen from the manner in which he imitates it. Another great selection was a waltz of his own composition. Among the more difficult renditions was the "Hungarian Rhapsody No. 12," by Liszt; "Selections From Il Trovatore" and the "Military Polonaise," by Chopin. Others were camp meeting selections of his own composition. In giving these he also sang.

He startled his audience by repeating a very difficult selection, given by Miss Madaline Smith, daughter of Mr. and Mrs. A. C. Smith, 1400 West Second street, a pupil of the Ross Conservatory of Music. Miss Smith was invited to select a difficult piece and play it. She selected "Ventre Barcarolle," by Godard. After she had finished the piece Blind Boone paid her a high compliment on her excellent work, and then repeated the piece in the same key.

Blind Boone was assisted in his concert work by Miss Melissa Fuell, mezzo soprano, and Miss Jessie Brosius, soprano. The concert was under the direction of John Lang, who began teaching music to the now famous pianist when Blind Boone was a small boy. Mr. Lang was a Sunday school teacher at that time and recognized in Blind Boone a wonderful talent for music. He developed

that talent to such a degree that the name of Blind Boone is known throughout the country. An announcement was made last evening that will be of great interest to the people in this city. It was that Blind Boone will return to Waterloo April 26, at which time he will appear in concert at the First Presbyterian church.—Waterloo, Ia., Times-Tribune.

FRENCH TEACHER PRAISES MISS ROBERTS

Says she is Singer of Rare Merit and Great Future and is an Agreeable Linguist—Writes From University of Chicago

Editor Chicago Defender:
Dear Sir: Without doubt it is too late to speak again of the recital given by Miss Maude J. Roberts at Lincoln Center. Since then almost a month has passed, and in this busy city it is old news and people do not care about old news. But while, for instance, we can refer to a good work of a writer, a musician or a painter, any time we feel like it, what is left of the beauty of the sweet voice of a singer is but a distant echo.

It is for this fact that we wish to write you and endeavor to bring about a new occasion to applaud Miss Roberts. For we cannot afford to forget these accents, that voice full of a catching charm which fluttered that evening on her inspiring lip. A more authorized person can tell of the qualities of the art and technique showed in all of her singing. What we wish to express is our surprise and our appreciation of the French and Italian parts of the concert. It is not common to even great artists of world-wide fame to being able to articulate well in singing. Most of the time the literary part of a composition is lost to the listener. But with Miss Roberts we had the pleasure to understand well every word. And such a perfection as hers in the elocution is hardly achieved, especially in a foreign language. With what soul and natural she rendered particularly "Bonjour Suzon" and what voice of the heart "Le Meilleur moment des Amours," we all remember it. The daintiness with which these French songs are filled has been successfully attained by her. And we conclude that Miss Roberts is not only a singer of rare merits and great future, but besides an agreeable linguist.

In her line she is bound to do honor to her race. In giving this concert and by the achievement shown, Miss Roberts decidedly took the inducement, before the public, to accomplish a great thing, and it is only by renewed efforts and repeated hearings

that she will be able to judge if she is making a success and give satisfaction to those interested in her future and to the public at large.

Very truly yours,

JUSTIN ANTOINE,
French Teacher.

Bachelor es-Lettres,

Université de Paris, France

BRAITHWAITE INTERNATIONAL AUTHORITY ON POETRY

COLORED MAN'S BOOKS ON ENGLISH POETRY THE STANDARD IN U. S. AND ENGLAND—GIVEN CREDIT OF DOING MORE FOR REVIVAL OF AMERICAN POETRY THAN ANY OTHER LIVING WRITER—WORK OF 12 YEARS.

Anthology of Magazine Verse for 1915 and Year Book of American Poetry. Edited by William Stanley Braithwaite. New York: Gomme & Marshall.

By Edward J. O'Brien in Boston Transcript, Nov. 27, 1915.

I suppose that no one who surrenders himself to the best poetry that is in this volume will find it possible, if he has any imaginative sympathy whatever, to deny the invaluable service Mr. Braithwaite is performing for American life. Were it only a service to poetry, he would deserve a great deal from his contemporaries. But the simple fact is that for more than a decade against every obstacle, including the greatest obstacles of all, public indifference, he has co-operated with the Transcript in making American poetry an American audience. I have found that American editors and critics, not to mention American poets almost without exception, place responsibility for the renaissance of American poetry in the past few years, and of American audiences for American poetry during the same period, almost entirely at the door of Mr. Braithwaite and the Boston Transcript. For twelve years he has made American poetry his cause and labored unselfishly and without immediate reward for its artistic and material redemption. With the publication of this year's anthology, we must at last admit his completely successful achievement.

You may have no sympathy with much of the work that he includes in the book, though I cannot imagine such a lack of sympathy. You cannot deny his broad catholicity and impartiality in the acceptance of art wherever he has found it. He is doing more for poetry than any man in America since Stedman, and without reward other than the satisfaction of fine accomplishment.

Contents of the Book.

Here you will find an exhaustive critical introduction and summary of the year in poetry throughout the world; the text of the best hundred poems by American authors published in magazines and newspapers from

October, 1914, to September, 1915; an index of all the poems published during the year in every magazine and newspaper of distinction, arranged by authors under one alphabet, and with asterisks before the title of every poem of distinction, together with an index of the poems in previous annual issues of the Anthology; a carefully considered review of every new book of poems and every new book about poets and poetry published in English which can claim any sort of literary distinction, together with a list of every volume of verse published during the twelve-month; and finally an exhaustive bibliography of every article and review of poets and poetry published during the period, including an index of all articles of importance in such papers as the Transcript, the New York Times and the Chicago Evening Post.

International Authority.

Mr. Braithwaite's annual volume has become a necessity to every reader who wishes to know what contribution our country is making to the world's imaginative literature. It is the standard volume in England and America on contemporary poetry.

Rev. Public Ledger

SONG BURST FROM LIPS WHEN HER OVERWORKED EYES

Woman's Gift of Verse Developed as Darkness, Caused by Sewing, Spreads Over Her Sight

WROTE POEM EACH DAY

When Mrs. Myra V. Wilds sewed so much that she became blind, the family finances were imperiled. But now she makes more money than when she could see. For the morning she awoke and realized the eyesight, which had been growing more and more dim for three years, had gone entirely, a verse sprung to her lips.

Mrs. Wilds came to Philadelphia from Kentucky. Her folk before her had come from Africa. Her husband, too, is a Kentuckian, whose forbears also came from Africa. Mrs. Wilds refers to him as Mr. Dodd H. Wilds; at the Hotel Walton, where he has had charge of the hat counter these last 11 years, they call him Deacon.

Because Deacon's tips weren't always what they should have been, Mrs. Wilds had to sew. When that became impossible, the verse gift manifested itself, and now the exchequer at 2045 Bainbridge street, the home of this negro pair, is ample.

It is almost a year since Mrs. Wilds

went blind. Ordinarily, such an affliction would prove a blight to life's happiness, but not with Mrs. Wilds. She said today:

"I'm more cheerful than I ever was. My gift has meant so much to me that way. It has made me much more happy than I used to be. And I really haven't suffered, for there is nothing about my home that I'm not able to do, and all my friends show such a great appreciation of my work. I have published a volume of 53 poems and soon another is coming from the press."

Mrs. Wilds is proudest of the four stanzas she has dedicated to E. J. Catell. She feels that in these she has best expressed her gift. They are printed on page 14 of her first volume, which she calls "Thoughts of Idle Hours," and appear thus:

To the Hon. Edward James Catell, Statistician of the City of Philadelphia, Pa.

A master mind was his,
In the art of calculation;
So swift, his thoughts were wont to fly
Throughout the whole creation.

The city had appointed him
To note her great progression;
And keep a tab on everything
She had in her possession.

He could tell about the city,
From the first day of its birth;
Her many parks and buildings,
And every cent she's worth.

His friends would gladly gather 'round,
To hear his late review,
About the city and its needs,
And what they hoped to do.

Beloved by all the friends he knew,
And to his duty stood quite true;
On him the city could rely
To raise her standard bright and high.

On the evening of November 12 Mrs. Wilds is going to appear in public for the first time—ever. As a seamstress she felt that there never was an occasion which warranted her leaving the privacy of her home for any stage, but now that she has entered the ranks of those who have a public mission she believes she may well forsake this feeling. Mrs. Wilds will tell her "story" and also make an appeal to the public that they buy her little book (second volume soon to appear). One hundred voices will sing her masterpiece and there will be speeches. The affair is to be given in Musical Fund Hall.

HARRY BURLIGH AND ROLAND HAYS AT FISK CONCERT.

"Elijah" Rendered in Beautiful Manner by Mozart Society Before Large Audience—Prof. Work, Director

By a Special Correspondent
Philadelphia, Penn., Nov. 27.—The Mozart Society rendered its seventy-third concert in Fisk Memorial chapel last Friday night, the building being well filled with a representative audience of music lovers, that were thoroughly pleased with the entertainment. Several hundred white people, mostly from the various local educational institutions, were present. Mendelssohn's oratorio of "Elijah" was rendered by the society, and the music department scored one of its greatest musical triumphs in the successful rendition of the composition.

In Harry T. Burligh of New York and Roland W. Hayes of Boston the large audience was given an opportunity of hearing two of the most renowned soloists in the entire country. Their every appearance was the signal for great applause, and both lived up to the reputation which they have deservedly earned in the musical world. Prof. John W. Work of Fisk, one of the

foremost music composers and singers of the race, directed the concert, and there were more than seventy-five voices in the chorus. In addition to Harry T. Burligh, bass, and Roland W. Hayes, tenor, solo parts were taken by the following Fisk singers: Marie Jones, Henrietta Lovelace and Eselle Meek, sopranos; Mrs. J. W. Work and Olive M. Coleman, contraltos; Lucille LeCour, alto.

Alice M. Grass, of the music department of the institution, presided at the organ throughout the rendition, and although the program lasted nearly three hours the audience seemed not to tire in the least, every listener being so thoroughly pleased with the excellence of the singing. Fisk Jubilee Quartette complimented Vanderbilt University faculty and students with a fine concert last week.



BLIND NEGRO POETESS
Inspiration came to Mrs. Myra V. Wilds after she lost her sight. Now she writes verse and makes money by it.

Music, Poetry and Art - 1915

ANTHOLOGY OF MAGAZINE VERSE AND OTHER BOOKS.

Mr. William Stanley Braithwaite has issued the "Anthology of Magazine Verse for 1914." The book contains the full text of the seventy-seven poems which Mr. Braithwaite judges to be the best of all those published in the leading American periodicals during 1914. Mr. Braithwaite's stamp of approval on the poems included in the "Anthology" will be accepted by editors, critics and lovers of poetry in both this country and England, because his word is authoritative.

Those who may be interested in the article "A Poetry Corner," cannot do better than secure a copy of this book. From it can be gained a clear idea of the trend and form of contemporary poetry, a knowledge of what the poets of to-day are thinking and writing about and the manner in which they are doing it.

But, we started out to say that not one person in a thousand who sees Mr. Braithwaite's name and who knows that he is recognized here and abroad as the highest critical authority on poetry in the United States, knows that he is a colored man. We should be ashamed to make a guess at the proportion of Negroes that never heard his name.

This brings us to consider one of the most discouraging phases of our condition—this applies to the intelligent Negroes—and that is the almost absolute indifference to books and makers of books. Not only to books in general, but books in particular.

There are white people writing books to prove that the Negro is naturally an inferior and that he should not be allowed even to aspire to equal citizenship in this country. And we regret to say that to a large number of people they do prove it. There are other white people and men of our own race who are writing books in the Negro's defense. And, yet, the mass of even intelligent colored people do not know what is being said against them or for them. The great books that have been written by Dr. Washington, Dr. DuBois, Professor Kelly Miller, Charles W. Chestnutt and others should have been bought and read by not less than 250,000 Negroes, perhaps by 500,000. If an intelligent foreigner, familiar with our conditions, in this country, was told that not 50,000 Negroes (of course, this figure is too large), out of the 10,000,000 had bought these books he would be apt to say that a race which showed such a lack of interest in its own welfare did not deserve any better treatment than it received.

A short time ago the writer met a colored man of intelligence and sufficient means who had delayed for two years reading a book by a Negro author, a book that he was anxious to read, because he had not yet found anyone who could lend it to him.

How many who read this article have read any of the following books on the race question lately published:

Out of the House of Bondage—By Kelly Miller.

A Study of Boston Negroes—By John Daniels.

Race Orthodoxy in the South—By Thomas P. Bailey.

In Black and White—By L. H. Hammond.

Democracy and Race Friction—By John M. Macklin.

There is another book which ought to be in the possession of every colored professional and business man and woman in the country; it is the "Negro Year-Book 1914-1915", edited by Mr. Monroe N. Work of Tuskegee.



PROF. EPH. WILLIAMS

Madam Sissieretta Jones

The Original Black Patti

Our Most Successful Singer

Madam Sissieretta Jones, the original Black Patti, the greatest singer of her race whose picture appears above and who for the past 19 years has most successfully starred in the Musical Comedy Company bearing her name, thereby gaining an enviable reputation and scoring triumphant successes wherever she has appeared. This is a world's record and it has gained for

the distinction of being the only female star of either race touring with the same company for a similar period.

Madam Jones is at present at her home with her mother at 7 Wheaton street, Providence, R. I., attending to her real estate affairs and incidentally looking over a dozen manuscripts from which she hopes to select a

novelty for her next season's production, which commences early in August.

During the interim of season Madam Jones has found time to accept a limited number of vaudeville engagements in the better class of theaters in the East, and is contemplating several inducing offers from the middle West. She has found it advisable to book her own engagements direct, thereby avoiding the heavy fees exacted from the booking exchanges.

By special request and a remuneration, said to be the largest ever paid to any colored artist, Madam Jones recently filled an engagement at the Grand Theater, Chicago, where she scored a triumphant success, both in the artistic rendition of her superb selections and from an attendance standpoint. At every performance hundreds were turned away, and Madam regretted that other engagements pre-

vented her from remaining over another week. The management, however, finally secured her consent for a return engagement at an early date. Madam would be pleased to hear from all friends.

REPORT OF NEGRO FOLK SONG FESTIVAL—THANKS RETURNED.

Special to The Dallas Express.

The promoters of the Negro Folk Song Festival that was held at the Coliseum May 18th, for the benefit of the Texas Normal Industrial Institute for Colored Youth, beg to make the following report:

1. We take this method of publicly thanking the pastors, teachers and professional leaders, white and colored, for their co-operation in helping to bring about the success attained; and, especially do we thank New Hope Baptist Church and Pastor, Rev. A. S. Jackson, D. D., for use of the church during rehearsals.

2. We thank the E. Azalla Hackley Choral Association, Prof. W. O. Bundy, honorary president, and Prof. R. H. Newhouse, active president; and all of the members and friends, for tendering their services to help this most worthy and imperatively needed cause: Texas Normal Industrial Institute for Colored Youth, in its awful struggle for finances.

3. We thank the Fair Park Board, the Street Car Company and all who contributed to the success of the occasion.

4. We most heartily thank the daily papers for the liberal space in their columns, advertising the Festival.

5. We tender our sincere thanks to all of the officers and Board Members of the Texas Normal Industrial Institute for Colored Youth, white and colored, for their helpfulness.

6. We most earnestly thank the general public for the liberal attendance on this occasion.

7. Last, but by no means least, we publicly thank Mrs. Minnie Haynes Morgan for the most brilliant success, as leader of this host of singers, who excelled all previous efforts ever made in these parts. She and the singers, not only won a fame for themselves, but for the entire Dallas Negro population, coupled with "Uncle Bill Remus and Aunt Nelly from Old Kentucky," for they were a "pair to draw too."

Gross receipts \$518.50
Total expenses 213.10

Balance on hand \$305.40

Hoping the continued co-operation of the general public in every effort to push this school to success, we beg to remain, forever and forever, your humble and appreciative servants,

J. E. BOYD, Superintendent.
N. W. HARLEE, President.
W. E. KING, Secretary.
D. ROWEN, Chairman Sub-Com.
Texas Normal Industrial Institute for Colored Youth; Also Chairman Finance Committee of Negro Folk Song Festival.

MAKES BIRDS OF PAPER

Flowers, Fishes and Animals Also Reproduced From Paper and Wire—William McClean an Artist, Who Commenced With Silk Cotton When He Was a Little Boy, in St. Thomas, W. I.

The Boston Herald 2/20/13



WILLIAM J. McLEAN AND SOME OF HIS BIRDS MADE FROM PAPER.
Left to Right—Cockatoo, Eagle, and Black Heron.

The romance in shooting fine eagles and pheasants and in catching "whopping" bass will soon be gone when William McClean makes a few more of his crepe paper birds and flowers.

Why? you'll ask. Well, McClean can make an eagle, or a pheasant, or an ostrich, or a heron so much like the real stuffed variety that your friend, who perhaps never held a gun in his hand, may some day be able to point with pride to a larger, handsomer bird than the one you can show yourself, brought down with

well-aimed lead.

Or he can make a bass so lifelike that you'll be satisfied to discard the big six-pounder you've got mounted over the library door and replace it with an artificial one that looks just as good, but is bigger.

The man who performs these miracles with no further materials than colored crepe paper, paste and a little wire, is an employee of the Dennison Manufacturing Company. He is now paying Boston a visit, with the Dennison store at 26 Franklin street as his headquarters.

McClean is a New Yorker by ac-

climation, but by birth a West Indian.

He was born in St. Thomas. There that you'll be satisfied to discard the woods, pick the centers from the little silk-cotton bulbs as they burst and fell from the trees, twist their filmy substance into lumps the shape of birds, poke a seed in one side for a beak, and throw them into the air one after another. That was creating birds by the wholesale.

Later McClean commenced to make birds with feathers, much like the creatures of nature which they were intended to represent. Then about 10

nison people. He used to sweep floors a show and look wise.

One day he took some crepe paper gray wings, black, tall and long and started making a bird as he used brown legs; a cockatoo, red with blue to do with feathers. The "boss" saw wings and tail and black hooked bill the bird and told him he needn't in a perfectly natural pose; a crested sweep floors any longer.

That is how he comes to be in the white, and a golden pheasant in which paper-pasting business today. He has the ruddy tint about the neck, the done with paper what the average body colors and the long brown tail person would not believe possible did are worked out accurately. A few of not one have eyes to see and hands his pieces are not strictly according to nature, since they are created to feel.

Not only can he make flowers, please the eye. The ostrich is also a very natural-looking bird, but somewhat differently constructed from the others, in that instead of the ordinary feathers, the artist had to create plumes. This he did by simply cutting strips of paper as one would do to make May baskets and putting them on the body in groups which resemble plumes.

"I think I could make a success of that if I kept at it," he said to the writer.

One naturally wonders if there is anything McClean can't make with paper. He says there isn't.

The first essential in fashioning a bird from paper is plenty of wire with which to make a skeleton. When completed, the skeleton or frame, looks very much like that of a woman's hat, except that it is of the size and shape of the species of bird to be copied.

The frame is then covered on the outside with paper, a small hole being left at the top or bottom, through which to stuff paper into the body. The head is also stuffed with paper and covered, and a cardboard beak put in place.

The legs and feet are ordinarily of wire, covered with crepe paper, but in the larger birds sticks are used.

Then the paper is cut up into "feathers," and they are fastened into position one by one. Frequently they are tinted when the pasting is completed.

That all sounds easy, but it isn't. There is something in having the skill, the artistic taste and the keenness of observation to fashion the wire frame in a natural pose, to choose the proper colors and tint them so that they will be true to life to cut the feathers with right curve and to arrange them neatly.

Most of the birds which Mr. McClean has with him in Boston are really handsome specimens. His two eagles look like the real thing. One of them, a big dark fellow with wings spread as he is about to alight, seems remarkably true to life, yet it is entirely artificial, even to the buff and white tints on the wings. Another bird is shown alighting on a pile of rocks, which are themselves of paper.

There is a great white peacock with brown eyelets on his long tail that looks good enough to take a prize at

There is a black-capped heron with and look wise. One day he took some crepe paper gray wings, black, tall and long and started making a bird as he used brown legs; a cockatoo, red with blue to do with feathers. The "boss" saw wings and tail and black hooked bill the bird and told him he needn't in a perfectly natural pose; a crested sweep floors any longer.

The ostrich is also a very natural-looking bird, but somewhat differently constructed from the others, in that instead of the ordinary feathers, the artist had to create plumes. This he did by simply cutting strips of paper as one would do to make May baskets and putting them on the body in groups which resemble plumes.

The brown crepe paper used on the neck lends itself admirably to the task of duplicating the ostrich's neck, which is frequently full of wrinkles.

McClean also makes small yellow canaries, jays and other birds, not intended to be entirely life-like, but to please the little folks.—Boston Sunday Globe.

Youngstown, Ohio

Telegram

AUG 3 1916

COLORADO NEWS NOTES OF GENERAL INTEREST

The Colorado Tabor Choral society will meet Tuesday evening at 8 o'clock at the residence of Mr. and Mrs. Don Berry of Foster street.

The sewing circle of St. Mary's A. M. E. Zion church will meet Wednesday at 10 a. m. at the parsonage.

The annual convention of Odd Fellows and Household of Ruth of Ohio is being held this week in Springfield. George Woods, representative of Mahoning Valley lodge and Mrs. Elenor Williams, representative of the Household of Ruth, left Monday to attend the convention.

The Emancipation celebration held Monday at Mill Creek park pavilion by the Eureka club was largely attended. Dancing was the main feature owing to the weather.

Mrs. Hattie Champe of Marietta is the guest of her cousin, Mrs. L. Davis of Pike street.

Mrs. Ada Brown and daughter, Virginia of Zanesville, who have been guests of Mrs. E. Mayles of Marshall street for several weeks returned to their home Tuesday morning.

Buffalo, N. Y.

Inquirer

JUN 10 1915

NEGRO MUSIC.

OTHER races have driven offensive caricature of themselves off the stage. The negro is now filing a protest against debasing his music.

Robert R. Moton asserts in the Southern Workman that white minstrels with black faces have done more than any other single agency to lower the tone of negro music and cause the negro to despise his own songs. R. Nathaniel Dett, director of music at Hampton Institute, declares that "negro music has suffered sufficiently already through ragtime and popular minstrelsy and any further attempt to keep negro music on this low level should be met with the indignant protest of all serious-minded people."

Mr. Moton calls for the employment of every opportunity to dignify the music of the negroes, not merely by encouraging the negro to sing his folk songs in their truly beautiful primitive form, but also by encouraging him to show their possibilities as themes for anthems, oratorios and even operas.

GOV'NER O'NEAL, TUSKEGEE INSTITUTE AND "LOCAL OPTION."

'Course I don't 'lect no Gov'ners chil'.
And I don't turn none off;
But I ken sum up what I think,
And say it, good an' soff;
Um crazy 'bout our O'Neal, hun,
Who stands by law an' right;
He nach'ly is a chil' er God,
An' sho nuff out er sight.

Dere may be some more good as him,
Wid dat big open heart;
Dat walks wid justis han' in han',
But dey are fer erpart;
Why chil', he jes fergits hisself,
An' looks truth in de eye;
An' tells dis State ter do de same,
Or 'splain de reason why.

Why folkses he wuz kind ernuff,
Ter visit Tuskegee;
And in de in'stute chapel dere,
I heard him talk yer see;
He said a culled man had saved,
His father in de war;
And yes becase a man is black,
Is no partic'lar flaw.

If all de local option folkes
Is sich a man as dis,
I can't see nothing more ter wish,
'Cept tis eternal bliss;
Why God des ax fer volunteers,
He never tries ter force;
So trust de folkes ef dey do wrong,
De law ken tek its course.

—By W. E. Dancer, Tuskegee, Ala., author of "Today and Yistidv."

Providence, B. I.

JOURNAL

October 1915

Why Negro Musicians Excel in Modern Air

To the Editor of the Sunday Journal:

The question has been asked, "Why does society prefer the negro musician?" If the negro musician enjoys any preference at all, he does not enjoy it solely because of his color. The negro musician has been successful in furnishing entertainment at dinner parties, receptions and other social functions similar in character, and in furnishing dance music. For work of the former kind his services have always been in demand, because of his unfailing good nature, his genial, kindly humor, and his versatility. His appearance is due to the widespread popularity of the so-called modern dances, and the consequent demand for the dance music of which the distinguishing characteristic is the eccentric tempo. Such music usually takes the form of a highly syncopated melody, which in the early period of its development was known as "ragtime" music. Thus a new field has been opened to musicians, in which this new type of negro musician has succeeded. His success has been due to his efficiency, and his efficiency is due to the following facts:

1. He is a natural musician, and throws himself into the spirit of his work with spontaneous enthusiasm, so that the music, rendered by a negro orchestra, rarely has the mechanical quality which is fatal to dancing.
2. He has a superior sense of rhythm peculiarly adapting him for dance music.
3. The art of playing the modern syncopated music is to him a natural gift.
4. He excels in the use of the guitar, banjo and mandolin, instruments which are now being generally adopted by orchestras playing dance music, to obtain the "thrum-thrum" effect, and the eccentric accentuated beat so desirable in dance music; and he was the first to discover the availability of these instruments for such purpose.
5. He is the originator of the highly syncopated melody so much in favor to-day. It is, therefore, only natural that the negro musician should interpret the dance music best.

Some years ago in Cole and Johnson's show, there was a number containing a peculiarly syncopated passage, which not a single white orchestra succeeded in playing correctly, while colored orchestras played it without effort, unconscious of its intricacies.

Such preference as the negro musician may enjoy is, therefore, due to efficiency, which is the result of a natural inheritance. It is also true that he is applying himself to the serious study of his music. This fact itself furnishes in part, at least, an answer to the question: "Why does society prefer the negro musician?"

Providence, Sep. 13.

W. E. DANCER.

New York Tribune

28 March 1915

Afro-American Music.

To the Editor of The Tribune.

Sir: An altogether unusual offering is the annual concert of negro music given under the auspices of the Music School Settlement for Colored People of New York, Inc., which this year takes place on Monday evening, April 12, at Carnegie Hall. It took several years to bring home to the general public that which was at once conceded by musicians—the claim of these concerts to serious musical consideration. They have established even more than that, however, within the past few years, for with characteristic spontaneity and an almost naive lack of sophistication they have revealed to their constantly growing audiences the peculiar fascination of negro music when performed by negroes.

This year again there will be a number of old plantation songs and spirituals, the only real folk music that America ever produced, and which, like all other folk music, is the bright flower grown from the soil of repression and suffering. There will be negro soloists, Ethel Richardson, pianist, and Roland T. Hayes, tenor, among them, who will be heard in compositions by such well known members of their race as Will Marion Cook, Henry T. Burleigh and others. There will be the well known negro orchestra under James Reese Europe, and, lastly, there will be, under the directorship of J. Rosemond Johnson, a chorus of 150 voices which will sing the first part of Coleridge-Taylor's "Hiawatha," which composition stands to date the highest achievement from a negro pen.

All proceeds will, as usual, go to the furtherance of the work done by the Settlement School, which places within the reach of the negro that which is above all else his rightful heritage—a musical education.

There is something quite out of the ordinary in the tone of the above communication, as there will be, no doubt, in the concert which it announces. This much at least is justified by the concerts given last year and the year before for the same admirable purpose. The Settlement School has been doing work of unusual excellence during the last season. It has given its friends, both white and black, weekly opportunities to listen to lectures and recitals of a high order, mostly on the subject of folksong, but also on subjects of general musical interest. It is seeking through the co-operation of Mr. Europe to promote the study of orchestral instruments, and Mr. Johnson's energy and zeal are displayed in the fact that he has organized a chorus, which, it appears, is held by him to be capable of singing so ambitious a work as the late Coleridge-Taylor's "Hiawatha." Its previous concerts aroused great interest and called out loud expressions of admiration for the individual as well as the collective work. Had the announcement been one of the ordinary press agent it would yet have deserved a word of special commendation.

H. E. K.

NEW YORK EVENING WORLD

18

April 1915

Negro Music, All by Negroes, In One Concert

By Sylvester Rawling.

NEGRO music, by negro composers, sung and played by negroes, and directed by J. Rosemond Johnson, negro, under the auspices of the Music School Settlement for Colored People, served to make an enjoyable concert at Carnegie Hall last night. The music committee of the Settlement, composed of David Mannes, Natalie Curtis and Charles Winfred Douglas, had explained that the colored musicians had formed their own programme, of which the "Wedding Feast," from S. Coleridge-Taylor's "Hiawatha" was the principal number; that, almost at the last minute, it was found the orchestra originally selected could not appear, and that Mr. Johnson had been forced to get along the best way he could with raw material. All the more credit to Mr. Johnson for the results he achieved. An audience of fair size, largely made up of white people, showed its appreciation and its enjoyment in no unstinted manner.

The "Hiawatha" portion, which came at the end, was distinguished rather by earnestness of endeavor than by effectiveness of execution; but, before that, many things were accomplished worthily. Mr. Johnson's "Roll Dem Cotton Bales," in which he was soloist as well as conductor, made a big hit and had to be repeated. In his "Southland," based on the theme of the negro spiritual "Go Down, Moses," with an obligato by Sara Bird, he showed his skill and his idiosyncrasies at their best. Percy Grainger, in a box with David Mannes, seemed to enjoy the exhibition mightily. Dr. Muck and Mr. Strinsky and Mr. Damrosch might well take lessons from Mr. Johnson in the matter of conducting, as to what may be accomplished, apart from arms, by the eloquent use of legs and, in fact, of the whole body. Mr. Johnson's left-handed, electrifying touch upon the left arm of the singer is unique.

The Glee Club distinguished itself by its continence as well as by its skill. Of the soloists, Roland W. Hayes, tenor, deserves especial mention, for the quality of his voice and for the excellence of his method of singing. Miss Bird disclosed an exaggerated tremolo, for which she should know Americans have no liking. The chorus sang well and with fine balance.

Charles W. Anderson made an address on "What the Music School Settlement Stands For," commendable for brevity, admirably and distinguished by Anglo-Saxon diction.

New York Tribune

11 April 1915

CONCERT OF NEGRO MUSIC

Annual Performance for Settlement To-morrow Night.

The Music School Settlement for Colored People is admittedly one of the most far-reaching efforts for the uplift of the negro. Through its appeal to the musical nature of the negro it reaches the very soul of the race, awakening an influence for good in the lives and homes of the ninety thousand colored folk living in the congested negro districts of New York City.

The negro's gift for song has created a type of music peculiarly American which has swept across the entire civilized world. The Music School Settlement has realized the contribution of the negro to the music of America and is silently bringing white people to see in the colored man new possibilities for development, not only in music, but in other fields, and, in the opinion of some expert students of race questions, it has done more to promote friendship and understanding between the two races than any movement ever started in the North. Recitals have been held at the school every Sunday afternoon when Percy Grainger, Walter Damrosch, David Bispham, H. E. Krehbiel and others volunteered their services, giving a series of informal weekly affairs unique in the annals of New York's musical life.

Here music is a means to an end not an end, for the school is not primarily a musical conservatory, but a social centre whose educational influence reaches far beyond the confines of its neighborhood. Already it has become a model for similar institutions in other cities, and it is a focussing point not only for negro

music throughout the country, but also for the general intellectual aspirations of the race. To lift a people through its own peculiar racial gifts—this is the aim of the school, and the gain thereby is not only to the nation but to civilization as a whole.

Annually the school gives a concert to raise money for its work, but beyond this it partakes in no respect of the average benefit. This year the annual concert of negro music will take place to-morrow night at Carnegie Hall, and under the auspices of J. Rosamond Johnson. This will range all the way from the old negro spirituals and plantation songs—which, after all, can be given only with their own peculiar flavor by the negroes themselves—to "Hiawatha's Wedding Feast," by Coleridge Taylor. This will entail a chorus of 150 voices and a negro orchestra under Mr. Johnson's baton.

This is the programme:

African Dance, Old Black Joe (trombone solo, Fred W. Simpson), The Blues, New Amsterdam Orchestra.

Bright Sparkles, My Lord's a Whirl, Negro Spirituals, Music School Settlement Glee Club, Exhortation, Will Marion Cook, H. T. Bolden and Glee Club, Listen to the Lambs (awarded second prize in 1914 competition), H. Mahaniet Dett, Miss Mattie Harris and Glee Club, De Little Pickaninny's Gone to Sleep, J. Rosamond Johnson, Glee Club, Negro Spiritual, Go Down, Moses, Glee Club, Southland (based on theme of Go Down, Moses), J. Rosamond Johnson, Music School Choral Society (obligato by Miss Sara Bird), Holi Dem Cotton Bales, J. Rosamond Johnson, Mr. Johnson and orchestra, What the Music School Settlement Stands For, The Hon. Charles W. Johnson, Hungarian rhapsody (No. 8), Franz Liszt, Miss Ethel Richardson, You's Sweet to Yer Mammy, J. Rosamond Johnson, S'wanee River, Stephen Foster, The Glory of the Day Was in Her Face, Harry T. Burleigh, Life and Death, Coleridge Taylor, Morning, Noon and Night, J. Rosamond Johnson, Roland B. Hayes, S. Coleridge Taylor, Hiawatha's Wedding Feast, S. Coleridge Taylor, Music School Choral Society, conducted by J. Rosamond Johnson, Ethel Richardson, piano; J. F. R. Wilson, organ.

NEW YORK EVENING POST

April 1915

Negro Music and Musicians.

THE negro's rare gift for song will be illustrated at Carnegie Hall on Monday night, April 12, when the annual concert of the Music School Settlement for Colored People will be given. The concert, which is in charge of J.

Rosamond Johnson, will have a programme consisting entirely of negro compositions ranging all the way from the old spirituals and slave songs to that most consummate achievement from a negro pen, the "Hiawatha's Wedding Feast," by Coleridge-Taylor. In this work Mr. Johnson will conduct a negro chorus of 150 voices. Another feature will be the negro orchestra, already well known; and still another, the introduction to New York of a promising young negro tenor, Roland B. Hayes, of Boston, who has just been admitted to the honor of having been chosen from among a number of applicants by a distinguished board of musicians to appear at the National Federation of Music Clubs which this year meets in Los Angeles. Mr. Hayes will be heard in songs by well-known negro composers, Will Marion Cook, Henry T. Burleigh, and a new song by J. Rosamond Johnson.

It may not be generally known that the two most prominent colored musicians of the day, Mr. Burleigh and Mr. Cook, studied several years as free pupils at the National Conservatory of Music of New York, of which Mrs. Jeannette M. Thurber is president.

BLACK PATTI STILL LIVES.

Champaign, Ill., Dec. 6, 1915. Chicago Defender Press:—Will you please inform me if the original Black Patti is dead or not, and give me her name, please, in next issue. Yours truly, Harry L. Winfield, Ans.: Madame Sisseretta Jones, lives at 67 Wheaton St., Providence, Rhode Island.

NEGRO MINSTRELS PASSING. Of all the varied and manifold kinds of theatrical entertainment negro minstrelsy is the one which is absolutely native to these States and which could not have come into existence anywhere else in the civilized world, writes Brander Matthews. Here in America alone has the transplanted African been brought into intimate contact with the transplanted European. Other nations may have disputed our claims to the invention of the steamboat and the telegraph, but negro minstrelsy is as indisputably due to American inventiveness as the telephone itself. Here in the United States it had its humble beginnings; here it expanded and flourished for many years; from here it was exported to Great Britain, where it established itself for many seasons; from here it made sporadic excursions into France and into Germany; and here at last it has fallen into a decline and a degeneracy and a decay which seem to doom it to a speedy extinction. Its life was little longer than that vouchsafed to man, three-score years and ten, for it was born in the fifth decade of the nineteenth century and in the second decade of the twentieth it lingers superfluous on the stage with none to do it reverence.

Time was when the negro minstrels held possession of three or four theaters in the single city of New York and when a dozen or more troupes were traveling from town to town; and now they have long ago surrendered their last hall in the metropolis and only two or three companies wind their lonely way from theatre to theatre throughout the United States. The few surviving practitioners of the art are reduced to the presentation of brief interludes in the all-devouring variety shows or to the impersonation of sparse negro characters in occasional comedies. The Skidmore Guards who paraded so gallantly at Har-igan and Hart's are disbanded now these many years; and Sweatnam, bereft of his fellows in sable rollery, is seen only in a chance comedy like "Excuse Me" or the "County Chairman." George Christy and Dan Emmett and Dan Bryant have gone and left only fading memories of their breezy songs, the nimble dances and their flippant mimicry.

MANNE'S NEGRO PUPILS PLAN TO REPEAT CONCERT

David Mannes, the prominent New York musician, who recently formed the Music School Settlement for Colored People in West One Hundred and Thirty-first street, declared to-day that the concert given at Carnegie Hall by the pupils of the school was a far greater success than had been anticipated, and that many persons had requested that it be repeated within a short time.

Mr. Mannes, who is considered one of the foremost masters of the violin in America, declared that he had at the present time more than three hundred pupils enrolled at the school, and soon expected to have many

more. "Our school is not merely designed to give cheap music lessons to the poor negro," declared Mr. Mannes, "but to be a divining rod to reach his soul through his love for poetic expression. All of the colored race are naturally harmonious, and most of them are intensely religious; all they need is the opportunity to develop their good qualities, and they will be a much better race for it. Many persons disagree with me in this work. They say, 'Why, you are educating them beyond their own sphere of life.' My reply to this usually changes their opinions. The negro should be given a chance to make good. Lincoln was dissatisfied with his surroundings and he bettered them; so did Edison and many others; so will the negro, if given a chance. You must present the ideal to the youngsters and let them grow up with it; you will waste your time if you begin this work with the older persons," Mr. Mannes said.

In answer to an inquiry as to how he first became interested in the work of the colored people, Mr. Mannes said, "I was born here in New York in Twenty-seventh street, near Seventh avenue, and there came to my house one day an old negro, John Douglas. This man had studied in Paris under Rapoldi and Masart, and was a most talented violinist. Here in New York the color line was drawn so tightly he could not get a position in any orchestra, nor could he get any white pupils to take lessons from him. Finally, in despair he took up work on the guitar, and translated the wonderful and intricate works of Bach and Wagner so that they could be played on that instrument. Since that man could rise to such a height as a musician and a composer, I determined, when possible, to be as much aid to his brother colored men as I could possibly be."

New York Eve. Sun

New York Globe

26 March 1915

18 September 1915

That it "took several days to bring home to the public what was at once conceded by musicians, as to the claim of negro music to serious consideration," is the plaintive note in announcement of the annual concert of New York's Music School Settlement for Colored People, to be held Monday evening, April 12, in Carnegie Hall. This year again there will be a number of the old plantation songs and spirituals, said to be the only real "folk music" that America ever produced.

Soloists among the black folk are Ethel Richardson, pianist, and Roland T. Hayes, tenor, in compositions by such men of their race as Will Marion Cook and Henry T. Burleigh. There will be an orchestra under James Reese Europe, and J. Rosamond Johnson will lead a chorus of 150 voices in the first part of Coleridge-Taylor's "Hiawatha."

W. B. CHASE

Heyday of Negro Musicians.

Editor of The Black Star:—Why does society prefer the Negro musician? Is question which is not infrequently discussed by white musicians; yes, I dare say, by artists. The Negro musician is to-day engaged at most of the functions given by society, especially its dances. Why this preference should be given to the Negro, so-called musician, who hasn't the slightest conception of music, rather than to the Caucasian musician, who has spent well nigh a fortune aside from numerous years of painstaking study—is incomprehensible. Surely it isn't because of the oft-refuted contention that ragtime music demands the Negro musician, for the white musician has proven time and again that he can render a ragtime selection better than the Negro. Why should a famous dancing couple prefer a Negro orchestra for their dancing exhibitions? Even the New York hotels are now beginning to discard the white musician for the Negro. It will not be long before the poor white musician will be obliged to blacken his face to make a livelihood or starve. EUGENE D. MILLERIS, New York, Sept. 8.

BRAITHWAITE AGAIN

Just off Cambridge street, not far from Harvard Square in East Cambridge, you might find him at home any evening puffing his pipe and banging out on his typewriter a criticism for the literary page of the Boston Transcript. If you are very fortunate Mrs. Braithwaite will usher you straight to her husband's den, where surrounded by his books and many framed autograph photos and poems of America's best writers, William Stanley Braithwaite turns aside from his work and with easy grace offers you one of his big chairs. Perhaps you might get him to read for you and in his soft even voice hear a late poem of Josephine Burr, whom Mr. Braithwaite admires immensely, but more likely something from Wordsworth, Shelly or Keats, and you recall that in addition to his book of American poems, which he collected yearly into an "Anthology of Magazine Verse" and his own poems not yet completely published, Mr. Braithwaite has issued an edition of Elizabethan Poetry with critical notes. While he reads too, you may have the opportunity to note the great shock of black hair brushed back from the dome-like forehead; the delicate color of an olive skin, and most attractive the luminously bright brown eyes. This is America's foremost critic.

Two weeks ago these columns called attention to the work of Mr. Braithwaite in procuring a hearing for American poets in America. The following is a very generous estimate by the poet Edward J. O'Brien, from the November 27th issue of the Boston Transcript:

"I suppose that no one who surrenders himself to the best poetry that is in this volume will find it possible, if he has any imaginative sympathy whatever, to deny the invaluable service Mr. Braithwaite is performing for American life. Were it only a service to poetry, he would deserve a great deal from his contemporaries. But the simple fact is that for more than a decade against every obstacle, including the greatest obstacles of all, public indifference, he has co-operated with the Transcript in

making American poetry an American audience. I have found that American editors and critics, not to mention American poets almost without exception, place the responsibility for the renaissance of American poetry in the past few years, and of American audiences for American poetry during the same period, almost entirely at the door of Mr. Braithwaite and the Boston Transcript. For twelve years he has made American poetry his cause and labored unselfishly and without immediate reward for its artistical material redemption. With the publication of this year's anthology, we must at last admit his completely successful achievement."

It might be remarked again how strange it is Mr. Braithwaite has not been called to occupy a chair in English in some of our colored colleges.

COLORED PEOPLE WILL HAVE MUSIC FESTIVAL TONIGHT

Constitution 8-6-15

The sixth annual colored music festival takes place at the Auditorium-Armory tonight. One of the special features of the evening will be the singing by the chorus of 200 voices of familiar negro melodies, under the leadership of Alice LaCour, a jubilee singer who has spent recently a year in the heart of the black belt studying these peculiar melodies. She herself possesses a rich mezzo soprano voice.

Both the soloists are here. Roland Hayes, the Boston tenor, and Rachael L. Walker, of Cleveland, Ohio, who just returned to this country after a sojourn abroad of seventeen years, arrived in the city Wednesday. While abroad she sang before the king and queen of Spain and other royal families. This is her first visit south, and her singing is looked forward to with great interest and enthusiasm.

Every year large numbers of white people attend these festivals. Quite a number have already purchased tickets. Five hundred seats have been reserved for them on the Gilmer street side. Tickets for these seats may be secured at Phillips & Crew's and the Cable Piano company.

The following is the revised official program:

- "My Old Kentucky Home" (Foster)—Girls' chorus.
- Negro Melody—Alice LaCour and chorus.
- (a) "When the Thrush Sings" (Genz); (b) "My Lady" (Will Marion Cook)—Rachael Walker.
- "By the Waters of Babylon" (Coleridge-Taylor)—Chorus.
- "Nita Gitana"—Roland Hayes.
- "Golden Slumbers" (seventeenth century folk song)—Girls' chorus.
- (a) "A Summer Idyll" (Coleridge-Taylor); (b) "Jes' a Li'l While" (Samuel Stewart); (c) "Song of Sunshine" (Herbert Bunting)—Rachael Walker.
- "The Rosary" (Ethelbert Nevin)—Chorus.
- "Celeste Aida" (Verdi)—Roland Hayes.
- "Wedding Chorus" (Cowan)—Chorus.
- "Lo! Hear the Gentle Lark" (Bishop)—Rachael Walker.
- Negro Melodies—Alice LaCour and chorus.
- (a) "Macushla" (McMurrough); (b) "Call Me No More" (Cadman)—Roland Hayes.
- Negro Melodies—Alice LaCour and joint chorus.

MISS MAUD J. ROBERTS IN RECITAL AT LINCOLN CENTER FEB. 4

Chicago Girl to Make Her Debut as Soprano Soloist—C. Cecil Cohen to Assist—Herman Devries to Accompany Singer in Special Group—Program in English.

Miss Maud J. Roberts, who will make her debut as a soprano soloist Thursday night, Feb. 4, at Lincoln Center, Langley avenue and Oakwood boulevard, is being assured by the music lovers of Chicago that the house will be packed on that evening.

They are going because she will be an artistic success as is evidenced by the complimentary criticisms of great musicians. Just recently Miss Roberts sang to Mr. Chas. Dalmores, first tenor of the Chicago Grand Opera Company. He said he was highly pleased with her voice. Mr. Varconi, grand opera singer in Budapest, now in Chicago, heard her at an opera class, and exclaimed, "Bravo! Bravo!" At the beginning of the opera season Miss Roberts rendered groups of selections from the world's greatest artists. The fact that Mr. Herman Devries will accompany Miss Roberts in a French group is an honor worthy of commendation.

Mr. Cecil C. Cohen, while at Fisk University, received favorable comment by the dailies of Nashville, Tenn. Mr. Cohen is a talented young pianist having won a scholarship at Oberlin and will use modern Russian music.

The leading musicians of the city are actively interested in Miss Roberts' success, all the club women and especially Upsilon Sigma Kappa, the Forty Ways and Means Society of Grace church, and the King's Daughters.

Mr. J. P. Norwood will bring a party from Gary, Ind. Miss Hazel Harrison and mother, LaPorte, Ind.; Mrs. Besie Johnson, Minneapolis, Minn.; Miss Lucy C. Wright, South Bend, Ind.; Mrs. Bert Williams, New York. The program will begin promptly at 8:15 p. m.

The ushers will be Misses Bertha Moseley, Frances Overton, Gertrude Overton, Gertrude Barbour, Jeanette Triplett, Zella Powell, Geraldine Hodge, Mabel Overton, Beatrice Lee, Ernestine Oldham and Melba Perry, Messrs. W. J. Kelly, Delos Bell, Sam Fielding, Chester Brewer and Prit Harsh. Miss Amy Leslie, Felix Borowski and Percy Hammond, Chicago's leading musical critics, have been urged to be present. At the operating school she was a favorite of these noted critics. Miss Roberts is being presented by Cary R. Lewis.

Miss Maud Roberts.

N. Y. MUSICAL AMERICA

DEC 18 1915

NEW "NEGRO RHAPSODY" BY GILBERT IS PLAYED

Novelty Among Offerings of Orchestra Society of New York—Gladys Axman Successful Soloist

The Orchestral Society of New York organized and conducted by Max Jacobs gave its third concert of the season at the Harris Theater last Sunday afternoon. The offerings of the day comprised the third "Leonore" Overture, a new "Negro Rhapsody" by Henry Gilbert, the "Feramors" ballet music, the "Ride of the Valkyries" and a "Lohen-grin" excerpt. On the whole, the organization plays well enough to justify its existence and promises to do even better. As affording young instrumentalists a chance of acquiring the technique of orchestral playing it has its place and Mr. Jacobs handles it competently.

Henry Gilbert's "Rhapsody" called to mind other works of his heard here and, though it does not equal his "Comedy Overture," it has its interesting features, irrespective of its somewhat overladen instrumentation.

The soloist was Gladys Axman, the gifted young American soprano, whose appearance in Brooklyn last season and in a Boston recital a few weeks ago elicited considerable approval from the knowing. Mrs. Axman has not only a voice of beauty, but keen intelligence and musical perception besides. She sang on Sunday Mozart's "Deh vieni non tardar" with tasteful phrasing and authority of style, and A. Walter Kramer's compelling "For a Dream's Sake," James Roger's "War" and songs by Marion Bauer and Ira Jacobs with proper sense of their emotional content and apt expression thereof. Indeed, Mrs. Axman gives promise of developing into one of the most interesting among the younger contingent of native lieder singers.

H. F. P.

LOUISVILLE, KY

TIMES

MAR 12 1916

SINGERS

FROM HAMPTON COMING

Excellent Work Among Negroes Will Be Described
Next Tuesday Night.

Thousands of negroes in the South are learning that alfalfa fields represent mines of wealth; clean kitchens and back yards stand for respectability; bright and well-equipped school rooms in the country districts attract and hold orderly pupils and earnest teachers; screens and sanitary care promote good public health. Negroes from Maryland to Texas are successfully working out their economic salvation and are winning the co-operation of the best white people in their struggle for better country life.

Hampton Institute, together with Tuskegee and similar institutions, is helping to carry the gospel of better living to the negro at work in the rural districts where school terms are short and where life under ordinary conditions is stagnant.

President J. D. Eggleston, of the Virginia Polytechnic Institute, frankly declares that unusual progress is being made by farm demonstration agents and supervising industrial teachers in their efforts to make negro farms more productive and negro homes more attractive for young people.

Conditions and the work at Hampton will be demonstrated at the Masonic Theater next Tuesday evening when the Hampton singers will be heard, and addresses covering the work will be delivered.

Rachel L. Walker, one of the leading American prima donnas, is again in the country after a long absence in Europe. Miss Walker has had excellent advantages abroad, studying with some of the best teachers, and teaching classes herself. Before going abroad she was considered the first singer of her race. With her experience and subsequent training abroad, she is able to hold her own with the best singers of the day. Miss Walker has not joined any company; she will tour the country, giving recitals where she finds it most convenient and agreeable. If we would attempt to class her with one of her own race as a singer, only the name of Azalia Hackley suggests itself. As for experience, and long years abroad, Miss Walker has had the ad-

vantage. If the two women could arrange to tour together the colored people of America would be very stupid if they did not give them all the support they need.

Indianapolis Ledger

COLORED SOLOISTS

PLEASE BIG CROWD

Atlanta People Hear Program Ranging in Scope From Grand Opera To Negro Melodies.

[Special to The Ledger.]

ATLANTA, Ga., August 13.—Going from grand opera to the old-time Negro melodies, Roland Hayes, the Boston tenor, and Rachael L. Walker, of Cleveland, Ohio, soloists at the sixth annual meeting of the Georgia Colored Music Festival Association here last week, delighted a fair-sized audience at the Auditorium-Armory. More than 100 white people were present.

There were those present who had heard Caruso, Anna Case and other grand opera stars, who hazarded the statement that the Hayes-Walker combination was equally pleasing. Hayes showed unusual control of his voice, and in every song, some of them difficult, he showed remarkable skill. In McMurrough's "Macushla" and DeKoven's "Nita Gitana," as well as in Verdi's "Celeste Aida," he showed himself an artist.

Rachael Walker, who has sung before rulers of Europe, and attracted much attention, easily sustained her reputation last night, and among songs which were more enjoyable than others were: "When the Thrust Sings," by Genz; "Lo! Hear the Gentle Lark," by Bishop, and "Song of Sunshine," by Bunning. As an encore she sang, with wonderful effect, "Home, Sweet Home."

Led by Alice LaCour, a jubilee singer of many years' experience, a chorus of more than 100 sang a number of the Negro melodies and one or two of the heavier numbers.

BRAITHWAIT—POET AND

CRITIC

For the past twelve years William Stanley Braithwait, the colored poet and critic connected with the Boston Evening Transcript has reviewed each year the productions of American poets, as he has been able to collect them from literary magazines and magazines of verse, passed his judgment upon the quality of poetry as evidenced by the output, and selected therefrom five poems which he considered the distinctively best.

In passing judgment this year on the quality of poetry produced, Mr. Braithwait rebukes the critics who are unable to see any excellence in American verse chiefly because it is American and not something else. He remarks as well the new Imagists movement which is a rebellion against the accepted form and a tendency toward expression in free verse without meter and often without the customary recurrent rhyme.

Several years ago Bliss Perry was called from work on the Atlantic Monthly to a professorship in English at Howard. More recently still Alfred Myers, the English poet, was made lecturer at Princeton. As critic and student of English poetry Mr. Braithwait stands high in the literary circles of America. It is remarkable that none of our institutions of higher learning have offered him a professorship or at least a lectureship that would make his efforts available to a larger number of Negroes.

Empire

GAZETTE

APR 13 1915

Negro Songs

The only folk songs of the United States are the negro songs. The folk songs of any country originate among the peasantry, and as there has never been a peasantry in the United States or Canada except the anti-bellum slave—there has never been a folk-music outside of the old slave melodies. The ability to read or write among the old slaves was extremely rare; in fact, in

many of the slave states education of the slave was prohibited by law.

The tunes which existed among them were, therefore, traditional. Many learned scholars trace the origin of much of the negro music to Africa. It can be reduced to a pentatonic scale, which is the musical scale still in use in Nubia and Abyssinia, and other African countries. Both the peculiar African "catch" and this scale are common with the Celtic peoples of the British Isles, and among the Magyars, as well. These peoples are essentially emotional, as distinguished from the Teutonic races. Whether the shape of the head—brachycephalic or dolichocephalic—has anything to do with the emotional characteristics of a people, is an interesting question for those ethnologists who are versed in psychology.

Many of the negro folk songs are to be found in "Heart Songs," the great national song book now being offered by the Gazette to its readers, almost as a gift. See the coupon offer in today's Gazette.

KENTUCKY EDITOR PRESENTS "KING UBYDAM"

Phil Brown Writes Happy Vehicle, Wife Writes Music, and Together They Rehearse Company Which Pleases Hopkinsville Audience.

Hopkinsville, Ky., Jan. 9.—The Daily Kentucky New Era in its issue of Monday, Jan. 9, gives prominence to the following:

"King Ubydam."

"There were nearly as many white people at the opera house last night as there were colored to witness the presentation of 'King Ubydam,' and everybody was highly pleased with the offering. It was truly a home talent show, not only the parts being taken by leading colored people, but the lines being written by Phil Brown, editor of the Saturday News, and the songs being set to music by his wife. The author had also done the major part in drilling the cast. And the performance last night added fresh laurels to his reputation for wit, facility and ease of expression and his ability to give keen insight into local affairs.

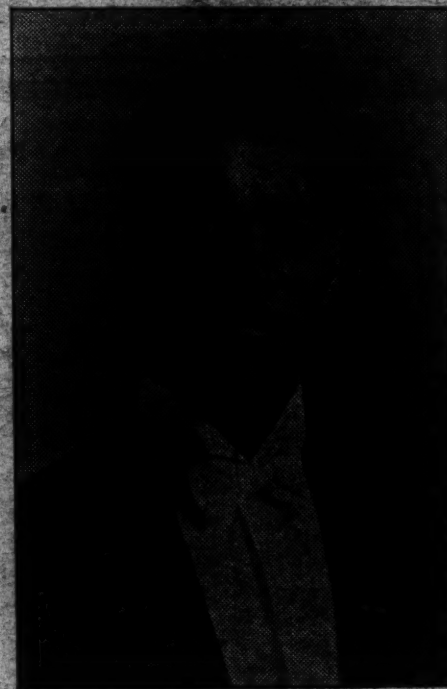
"The play is a bright vehicle, giving lots of opportunity for histrionic work and being arranged purely for entertainment and fun. 'King Ubydam,' fresh from Senegambia, pays a visit to Hopkinsville and is entertained by the head of Pennyrile College, acceptably taken by Will Norman, and pupils of that institution. Walter Robinson, as Jack Josher, inveigled him into running for council from the

Fifth ward, otherwise known as Mayor of the Old Field. Also William Simpson, as Bill Wisdom, gets the king into a game of craps, which is interrupted as the king is winning by Rev. Hezekiah Johnson, part played by Rich Harding. Finally Mrs. Parthenia Spitts, in the person of Hooser Jones, appears on the scene in search of her erring husband, and she finds him in the king and leads him off by the ear when he is at the zenith of his popularity. The part of the king was most creditably handled by John Buckner. All the other parts were in thoroughly capable hands, and the singing by several members of the company was one of the best features of the show."

HAYES TO REPRESENT

MASSACHUSETTS STATE

Boston, Mass., March 30.—Roland W. Hayes, the prominent tenor soloist, who is to be one of the features of the big concert to be given at Carnegie Hall in aid of the Music School Settlement for



Colored People on the evening of Monday, April 12, has been honored by being selected as one of the artists to represent Massachusetts at the National Federation of Music Clubs in Los Angeles, Cal., in June.

Out of the large number of contestants the following singers were chosen: Miss Aurora La Croix of Southbridge, pianist; Roland W. Hayes, tenor, and Miss Abbie Conley, contralto.

The judges were Dr. Karl Muck, director of the Boston Symphony Orchestra; Anton Witke, Arthur Foote, Charles Adams White and Wendell H.

Brooklyn Citizen

21 June 1915

NEGRO MINSTREL COMPANIES

Will Soon Be Only a Memory of the Long Ago.

Of all the varied and manifold kinds of theatrical entertainment negro-minstrelsy is the one which is absolutely native to these States and which could not have come into existence anywhere else in the civilized world. Here in America alone has the transplanted African been brought into intimate contact with the transplanted European. Other nations may have disputed our claim to the invention of the steamboat and the telegraph, but negro-minstrelsy is as indisputably due to American inventiveness as the telephone itself. Here in the United States it had its humble beginnings; here it expanded and flourished for many years; from here it was exported to Great Britain, where it established itself for many seasons; from here it made sporadic excursions into France and into Germany; and here at last it has fallen into a decline and a degeneracy and a decay which seem to doom it to a speedy extinction. Its life was little longer than that vouchsafed to man, threescore years and ten, for it was born in the fifth decade of the Nineteenth Century and in the second decade of the Twentieth it lingers superfluous on the stage with none to do it reverence.

Time was when the negro-minstrels held possession of three or four theatres in the single city of New York and when a dozen or more troupes were travelling from town to town; and now they have long ago surrendered their last hall in the metropolis and only two or three companies wind their lonely way from theatre to theatre throughout the United States. The few surviving practitioners of the art are reduced to the presentation of brief interludes in the all-devouring variety shows or to the impersonation of sparse negro characters in occasional comedies. The Skidmore Guards who paraded so gayly at Harrigan and Hart's are disbanded now these many years; Johnny Wild, of joyous memory, is no more; and Sweatnam, bereft of his fellows in sable drollery, is seen only in a chance comedy like "Excuse Me" or the "County Chairman." George Christy and Dan Emmett and Dan Bryant have gone and left only fading memories of their breezy songs, their nimble dances, and their flippant quips.—Brander Matthews in Scribner's Magazine.

One thousand dollars to Mrs. Coleridge-Taylor, widow of the great composer; one hundred dollars to his mother, and two hundred dollars to each of the children until they reach the age of twenty-one. These pensions are the estimate of the British Government sets upon the work of a great man. But Coleridge-Taylor did not write "Tipperary."

MUSIC SCHOOL'S ANNUAL CONCERT

Negro Singers of Settlement School at Carnegie Hall on Monday Night

The New York
ROLAND HAYES APPEARS
page 4/15/15

Boston Tenor Gives First Rendition of New Songs by Harry Burleigh and Rosamond Johnson; also Solo in Hiawatha

CHAS. W. ANDERSON SPOKE

Former Collector of Internal Revenue Makes an Eloquent Address Telling of Work of Music Settlement School—J. Rosamond Johnson, Supervisor, Conducted Chorus of 160 Voices.

PROGRAM

Part I

1. a. African Dance.....Montague Ring
b. Old Kentucky Home.....Stephen Foster
Trombone Solo, Fred W. Simpson
c. The Memphis Blues.....W. C. Handy
New Amsterdam Orchestra
2. a. Bright Sparkles.....Negro Spiritual
b. My Lord's a-writin'.....Negro Spiritual
Music School Settlement Glee Club
3. a. "Exhortation".....Will Marion Cook
H. T. Bolden and Glee Club
b. "Listen to the Lambs" (awarded
2nd prize in 1914 competition)
R. Nathaniel Dett
Miss Mattie Harris and Glee Club
"Go Down Moses".....Negro Spiritual
Glee Club
4. "Southland" (based on theme of "Go
Down Moses")
J. Rosamond Johnson
Music School Choral Society and
Orchestra
Obligato by Mrs. Sara Bird
5. "Roll dem Cotton Bales"
J. Rosamond Johnson
Mr. Johnson and Orchestra
What the Music School Settlement Stands
For
Hon. Chas. W. Anderson

Part II

6. Hungarian Rhapsody (No. 8).....Liszt
Miss Ethel Richardson
7. a. "You're Sweet to yer Mammy,"
J. Rosamond Johnson
b. Swanee River.....Stephen Foster
Mrs. Sara Bird
8. a. The Glory of the Day was in Her
Face.....Harry T. Burleigh
b. Life and Death.....S. Coleridge-Taylor
c. Morning, Noon and Night

J. Rosamond Johnson
Roland W. Hayes
S. Hiawatha's Wedding Feast
S. Coleridge-Taylor
Music School Choral Society
Conducted by Mr. Johnson
Roland W. Hayes, Soloist
Ethel Richardson, Piano
J. F. R. Wilson, Organ

(BY LUCIEN H. WHITE.)

The above program was rendered at the annual concert of the Music School Settlement for Colored People, J. Rosamond Johnson, supervisor, at Carnegie Hall, Monday night, April 12, in the presence of an audience that well-nigh filled that immense auditorium. Many of the most important figures in the music life of New York City being among those present, including such distinguished artists as Ferruccio Busoni, Ossip Gabrilowitsch, Percy Grainger and Maud Powell. Especially gratifying was the attendance of the colored people. They were easily three-fourths of the large audience, and were liberal patrons of the high-priced seats, as well as of the cheaper ones.

Mr. Johnson labored under many disadvantages in preparing the program. He has been in charge of the Music School Settlement only six months, taking charge last October, and a raft of detail work in organizing and systematizing the various departments and classes of the school has fallen to his hands. Then, with barely two weeks' notice, he had to substitute the New Amsterdam Orchestra, which devotes its main attention to dance music, in place of a symphony orchestra. Within that short space of time, with limited opportunity for rehearsals, he had to prepare that orchestra to handle the extremely difficult orchestral score to Coleridge-Taylor's Hiawatha's Wedding Feast. The best equipped symphony orchestra would find that a hard job.

A Commendable Result.

The result of his efforts are to be commended. There is room for improvement, but Mr. Johnson and his co-workers have no need to be discouraged. Plainly does it show that there is the capacity for greater achievement, a more finished work, a broader comprehension and a more skilful interpretation. The enthusiasm and energy of the director, coupled with knowledge, ability, skill, and a foundation of trained preparedness which pre-eminently fit him for the task, make it very probable that much greater results will soon be shown.

The singing of the Music School Choral Society, an organization of about 160 voices, gave further emphasis to the fact that the Negro is essentially a singing people. Its ensemble work in Rosamond Johnson's "Southland" was thrilling and effective, and coupled with the obligato work of Sara Byrd, afforded deep and real enjoyment to the audience. Mrs. Byrd's voice, soaring above the organ-like volume of tone from the chorus, was clear, ringing sweet and true, with a carrying quality which made it

distinctive. Incidentally, Mrs. Byrd's work later, in two songs, "You're Sweet to Your Mammy," by Rosamond Johnson, and "Swanee River," was not nearly so satisfactory.

"Listen to the Lambs," a composition by R. Nathaniel Dett of Hampton, which was awarded second prize in a competition in 1914, three spirituals, and Cook's "Exhortation," were sung by the Music School Settlement Glee Club, composed of male voices. The obligato in "Exhortation" was sung by H. T. Bolden, tenor, who has a promising voice, but evidently was afflicted with nervousness. In the Dett number Miss Mattie Harris, soprano, sang the obligato.

Roland Hayes is an Artist.

Roland W. Hayes of Boston was the tenor soloist for Hiawatha's Wedding Feast, and he also had a group of songs. He sang two new songs, one by Harry T. Burleigh, "The Glory of the Day Was in Her Face," and one by Rosamond Johnson, "Morning, Noon and Night" (the words to both of which were written by James W. Johnson, contributing editor of THE AGE), and one by Coleridge-Taylor, "Life and Death." The accompaniments were played by Rosamond Johnson. Mr. Hayes was in splendid voice and bore out the promise of his last appearance in New York by giving a finished and artistic performance. He is undoubtedly the premier tenor of the race, and many of the most critical musicians of Boston have said that he has no superior among the world's greatest singers only in point of experience and development. THE AGE reported two weeks ago that he had been chosen by a committee of prominent musicians to represent Massachusetts at the National Federation of Music Clubs in Los Angeles, Cal., in June. From the large number of contestants who competed Mr. Hayes was one of three selected, the other two being white representatives—Miss Aurora LaCroix of Southbridge, pianist, and Miss Abbie Conley, contralto. In singing the solo in Hiawatha, "Onaway, Awake Beloved," Mr. Hayes, though handicapped by the orchestra, gave most delightful pleasure. His conception and execution, with tone quality, were exceptionally good. I believe that an omission of the portamento which he makes from B flat to D flat, in the ending of the solo, would not detract from his performance.

"Hiawatha's Wedding Feast," by Coleridge-Taylor, which concluded the program, was sung by the entire chorus, with piano, organ and orchestral accompaniment, J. Rosamond Johnson conducting. That Mr. Johnson has been able, within six months, to organize a chorus, try out and assign the voices, and prepare for rendition so difficult a work is almost beyond believing. When it is remembered that at the same time he was burdened with a mass of minutiae incident to the routine work of the school the results achieved are almost uncanny. This does not mean that the work of the chorus was perfect—far from it. Much remains to be done, but the work of the chorus on Monday

night shows that the accomplishment will be simply a matter of time and application.

Chorus Needs Balancing.

The chorus is not well balanced, there being a notable deficiency in the bass section, which also showed timidity in making its attacks. A toning down of the altos is needed, one of the voices in that section especially ringing out in clarion notes above all the rest. It was a good voice, but the possessor opened up too much a very powerful organ. The sopranos and tenors were well balanced, and sang with precision of attack, rotundity of tone and agreeable response to the conductor's baton. The total result of the work of Mr. Johnson is to his credit. He has accomplished tasks that seemed impossible. He has taken a crude mass and worked it into symmetry and shapeliness. He will be encouraged, I am sure, to continue the work which presages so much for the future. Percy Grainger, the Australian composer and pianist, at present on a visit to the United States, was one of the interested auditors, and it goes without saying that Mr. Johnson will derive much satisfaction and pleasure from the following note which Mr. Grainger wrote Monday night after returning to his hotel from the concert:

Hotel Calumet,
340 West 57th Street,
New York

April 12, 1915

My dear Mr. Johnson:

I cannot thank you enough for the joy my mother and I had at to-night's concert, nor tell you how much we admired all your work as inspired leader, organizer, composer and singer. You were a hero, indeed, and thrilled everyone with any touch of the same quality within themselves. Above all, deepest admiration for and congratulations on "Southland" and your other compositions.

Most admiringly and warmly yours,

PERCY GRANGER.

A Promising Pianiste.

A number on the program which won from the audience unstinted plaudits was Liszt's Hungarian Rhapsody, No. 8, played by Miss Ethel Richardson, pianist, of the Music School Settlement. This young lady is from Newark, N. J., but she received her training in New York under Damrosch. Modest and unassuming, her personal characteristics are reflected in the smooth, even style of her playing. She brings to her task a developed technique and comprehension, though it might be said she does not bring out the wild abandon of the gypsyish spirit which runs through the Liszt composition. She gave a splendid exhibition of nerve and self-control, when, in the middle of her selection, a temporary lapse of memory came upon her. Covering her face for a moment with her hand, she recovered the lost strain, and proceeded with the execution of her number. It was a brilliant effort and the audience would not be satisfied with a bow in acknowledgment. She tried to

refuse an encore, but the insistence of the people compelled a response, and she gave "The Bamboola," a transcription by Coleridge-Taylor of a South African dance.

In the intermission between part first and part second, the Hon. Charles W. Anderson, late Collector of Internal Revenue, was introduced by Elbridge Adams, president of the Music School

NEW YORK EVENING POST

8 October 1915

TO TEACH THREE BEST PUPILS.

David Mannes Gives Services to Music School Settlement for Negroes.

David Mannes, the violinist, announced at the annual fall opening of the Music School Settlement for Colored People last evening that he was planning to give two hours of instruction each week to the three best pupils of the school. Mr. Mannes has always said that he owed his first interest in the violin to an old colored man who taught him when he was a small boy and he has taken an active interest in the Music School Settlement since its inception. He is now serving as chairman of the music committee of the Settlement.

J. Rosamond Johnson, the composer, who is director of the music department, emphasized the importance of Mr. Mannes's offer, and expressed the hope that it would not be long before colored violinists would be playing in the best symphony orchestras of the city. Mr. Johnson and other members of the Music School's staff gave a concert, Mr. Johnson playing and singing several of his new compositions from manuscript.

Over a hundred pupils have already registered for the coming winter, and more are coming in every day. Half of these are new pupils. Instruction is given in piano, violin, cello, singing, and guitar, mandolin, and banjo playing. Every year the Music School Settlement gives a concert at Carnegie Hall. During the winter it holds at the Settlement a series of Sunday afternoon concerts, in which such musicians as Walter Damrosch, Miss Kitty Cheatham, David Bispham, Kurt Schindler, Henry T. Burleigh, and H. E. Krehbiel have taken part. Percy Grainger was a frequent visitor at these concerts last winter, and played several times himself.

In addition to the music department, the Settlement carries on neighborhood work and gives courses in sewing and domestic science under the direction of Mrs. Emma Greene. Two years ago a double building was bought, and the Settlement is now trying to pay off the heavy mortgage which it was obliged to give in making the purchase. Among the

directors of the Settlement are Elbridge L. Adams, president; R. G. Hutchins, jr., treasurer; George Foster Peabody, Lyman Beecher Stowe, Mrs. Percival Knauth, Mr. and Mrs. David Mannes, Rudolph E. Schirmer, and Miss Elizabeth Walton.

Mayville Pa
REPUBLICAN
APR 31 1915

READER GIVES ACCOUNT OF LIFE OF COLORED WRITER

**Selections of Paul Laurence
Dunbar and Character Sketch
by Thomas G. Deem.**

A remarkable reading of selections from the works of Paul Laurence Dunbar, the great colored poet, might be said to characterize the work of Thomas G. Deem, of Chicago, who gave an hour to recitation and discussion of many of Dunbar's poems before an audience which well filled the assembly room of the Unitarian parish house on Tuesday evening.

Although Mr. Deem came very highly recommended by both the press and by people who have had the distinct pleasure of hearing him, his ability was by no means overestimated. He has fully mastered the negro dialect, and his presentation of such selections as "Howdy, Honey, Howdy," and "When de Co'n Pone's Hot," brought out every bit of this mastery.

Mr. Deem began with a short character sketch of the poet, and followed with the recitation of various selections, afterwards commenting on each one. The more serious works, showing the poet in other moods, such as "Encouragement," "Accountability," and "When All is Done," were charmingly given.

Solos by Mrs. T. J. Meek added to the evening's pleasure, and the entertainment was fully appreciated by those who heard it, and who had the pleasure of meeting the reader at the close.

Washington Star

1 May 1915

COLORED SCHOOL PUPILS GIVE MUSICAL PROGRAM

Audience Filling Convention Hall

Applauds Efforts of 1,500 Choristers.

Before an audience which filled Convention Hall, pupils of the colored public schools last evening presented a musical program which was received with hearty applause. More than 1,500 pupils took part.

The program, which consisted of five main numbers, varied from the "Woodpecker" song by the pupils of the first and second grades, to the "Nightingale's Complaint," by the pupils of the Miner Normal School. The latter was accompanied with Spanish dances by eight students of the school and was one of the best features of the program. The boys of the high schools sang "Love's Old Sweet Song" as one of the numbers and received hearty applause.

Among the audience were President Henry P. Blair of the board of education; E. L. Thurston, superintendent of schools; Dr. Creed W. Childs and Mrs. Coralie Franklin Cook of the board of education.

Directors of the Singing.

The songs of the primary department were directed by Miss Josephine Wormley, Miss Charlotte Wallace and Miss Virginia Williams; those of the intermediate department by Miss Beatriz Chase and Miss M. C. James; those of the secondary schools by Miss M. L. Europe and Ernest R. Amos, and those of the Normal School by Miss Lola Johnson. Prof. J. T. Layton, assistant director of music, directed a chorus singing "Steal Away."

The concert was held by the music department of the schools for the benefit of the Public Schools Athletic League. The officers of the league are: Eugene A. Clark, president; Miss J. E. Davis, vice president; Edwin B. Henderson, secretary, and John C. Bruce, treasurer. Edward H. Lawson is chairman of the finance committee and Moris Saunders chairman of the committee on publicity and printing.

NEW YORK EVENING POST

April 1915

A Concert of Negro Music.

The concert of negro music given in Carnegie Hall last night under the auspices of the Music School Settlement for Colored People did not in all respects come up to expectations. In place of the orchestra originally engaged a new one had to be formed at a date too late to ensure sufficient rehearsal; nor were the soloists as satisfactory as might have been expected, in view of the beautiful quality of many negro voices. The man who played a trombone solo should be told that "Old Kentucky Home" is most enjoyable when served strictly in time, without any sentimental or other embellishments.

The best feature of the entertainment

was the Music School Choral Society which was heard at the end of the concert in Coleridge-Taylor's "Hiawatha Wedding Feast," and, earlier in the evening, in J. Rosamond Johnson's arrangement of "Southland" ("Go Down, Moses") in which some splendidly dramatic climaxes were attained. This was real Southern music, sung with Southern fervor—the kind of music in which colored singers should specialize if they want to impress the whites. There was also genuine local color in some of the Negro Spirituals sung by the Settlement's Glee Club. Notable additions to the programme were Harry T. Burleigh's "The Glory of the Day Was in Her Face" and Will Marion Cook's "Exhortation."

Springfield, Mass.

JUN 10 1915

Negro Folk Music.

It took three years of training at Hampton Institute to bring me to the point of being willing to sing Negro songs in the presence of white people. White minstrels with black faces have done more than any other single agency to lower the tone of Negro music and cause the Negro to despise his own songs.

R. Nathaniel Dett, director of vocal music at Hampton, says: "There is no more lamentable tendency among certain people than the disposition either to despise Negro folk songs altogether or else use them as means of race caricature; neither is there any practise that should be more condemned. America has no more valuable heirloom, from a historical, traditional, or musical standpoint, than these folk songs. For this reason it should be the duty of all, especially of Negro musicians, to do everything possible to bring the songs to their proper and full appreciation. Negro music has suffered sufficiently already through rag-time and popular minstrelsy, and any further attempt to keep Negro music on this low level should be met with indignant protests of all serious-minded people."

It is imperative, in my opinion, for people who are sincerely interested in the Negro and his one unmistakable contribution to American civilization to use every opportunity to dignify the music of this people, not merely by encouraging the Negro to sing his folk songs in their truly beautiful primitive form, but also by encouraging him to show their possibilities for use as themes for anthems, oratorios, and even operas. This will do more than anything else to dignify them, and the estimation of educated Negroes.—[Robert R. Moton in Southern Workman.]

NEW YORK WORLD

11

April 1915

Colored People's Concert

Different indeed is the concert which each year is given under the auspices of the Music School Settlement for Colored People. Just how different may be judged from the following letter from Percy Grainger, the young Australian composer and pianist, who this season has been so notably successful in this country. Mr. Grainger says: "Some of the deepest and most unforgettable musical treats that I have as yet experienced in this fascinating country have fallen to my lot at the truly wonderful Music School Settlement for Colored People at One Hundred and Thirty-first Street. It is worth the longest kind of a journey to hear such touching and original music."

To-morrow night, at Carnegie Hall, this annual concert will take place, and J. Rosamond Johnson, the musical director of the school, has planned a programme which he believes will excel all previous efforts. It will again be the highly diverting many-sided entertainment which has heretofore drawn so large and varied an audience, and it will again include a bit of everything, from the most care-free and irresponsible "rag time" to the old plantation songs, sung as only the negro can sing them.

Mr. Johnson will also direct a chorus of 150 voices, which will be supported by the oldest of the negro orchestras in New York in the first part of Coleridge-Taylor's "Hiawatha," which is the high water mark of negro achievement in music. A young tenor, Roland B. Hayes of Boston, who recently in open competition won the distinction of being selected to sing at the forthcoming convention in Los Angeles of the Federated Music Clubs, will be heard in a group of songs by well-known negro composers, Henry T. Burleigh, Will Marion Cook, J. Rosamond Johnson and others.

NEW YORK WORLD

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APR

NEGRO CONCERT ON APRIL 12

Plantation Songs to Be the Feature
This Year.

The annual concert of negro music, the most unusual offering of the entire concert season, the proceeds from which will go to further the work being done by the Music School Settlement for Colored People of New York City, will be given on April 12 in Carnegie Hall.

A number of plantation songs will be the feature this year, and in addition there will be several negro soloists, including Roland W. Hayes of Boston and Ethel Richardson. The Negro Orchestra, under the leadership of James Reese Europe, will play. As a final feature a chorus of 150 voices will sing Coleridge-Taylor's "Hiawatha."

Among the patrons are David Mannes, George Foster Peabody, George McAneny, David Bispham, Dr. Felix Adler, Mrs. Henry Villard, Mrs. James Speyer, Dr. Talcott Williams and Dr. H. B. Frissell.

N. Y. MUSICAL AMERICA

NOV 27 1915

Negro Tenor Gives Recital at Boston's Jordan Hall

BOSTON, Nov. 12.—Roland W. Hayes, the negro tenor, sang in recital in Jordan Hall last evening, presenting a pleasing program of English, Italian, French and German songs. Mr. Hayes, it will be remembered, won first prize in the vocal department at the contest held in this section by the National Federation of Music Clubs last spring. His is a tenor voice of pleasing quality and unusual range, and in its control he shows evidences of sound schooling. Mr. Hayes is one of the many successful products of the Arthur J. Hubbard vocal studio, this city, under whose guidance he has been studying for several years. He was greeted last evening by a large and enthusiastic audience. William S. Lawrence, pianist-accompanist, assisted him.

W. H. L.

New York Eve. Journal

8

April 1915

Notable Negro Concert At Carnegie Hall Next Monday Evening

To Be Given Under Auspices of
the Music School Settlement
For Colored People.

The unique concert of the music season will be given at Carnegie Hall Monday evening, April 12, the annual concert of negro music under the auspices of the Music School Settlement for Colored People of New York City.

There will be negro soloists, a negro chorus, a negro orchestra and negro conductors, all in negro compositions. Every one who has ever heard negroes sing will recall with satisfaction the pleasing melodies and the peculiar, rich, throaty timbre of the negro voice.

At the concert this year they will sing a number of old plantation songs and spiritual songs such as the colored folk sing when they "get religion." The soloists will be Roland W. Hayes, a tenor living in Boston,

and Ethel Richardson, a pianist, of this city.

Among the compositions by the race will be productions by Will Marion Cook and Henry T. Burleigh. The orchestra will be conducted by James Reese Europe, and the chorus, directed by J. Rosamond Johnson, will have 150 voices. The great achievement of the evening will be the singing of Coleridge-Taylor's "Hiawatha."

MRS. LULU ADAMS ACHIEVES FAME WITH BRUSH

The Chicago
Los Angeles Woman Displays
Remarkable Talent in Portray-
ing California Scenery, Bits of
Seascapes and the Pictures of
Flowers.

PUPIL OF LOCAL ARTIST.

Studied for Six Years Under Joseph-
ine Williams and Four Years at Los
Angeles School of Art and Design—
Work Attracts Attention of Pro-
fessor Koch.

(By Eloise Bibb Thompson, Contribut-
ing Editor.)

Los Angeles, Cal., April 30.—Per-
haps few of the tourists who annually
visit Santa Barbara each winter are
aware that some of the small paint-
ings portraying California scenery,
purchased in that place, were pro-
duced by a colored woman, and none
no doubt were apprised of the fact that
the same artist had painted the bits
of seascapes, the Castle Rock of Santa
Barbara and the pictures of chrysan-
themums and hydrangeas commented
on so favorably by the frequenters of
Mr. Knight's art store on Main street.
The painter of these studies is Mrs.
Lulu Adams, a resident the greater
part of her life of Los Angeles, edu-
cated in the public schools of the city,
a student for more than six years of
the local artist, Josephine Williams,
and a pupil for four years in the Los
Angeles School of Art and Design,
where she became a favorite of Pro-
fessor Henry Koch, the well-known
German artist, who advised her to
make a specialty of the study of flow-
ers and landscapes.

Nature Note in Art.

Edwin Markham, in speaking of the
poems that came to him from Los
Angeles and several other California
cities, assured us that he found in
them "a predominant nature note,"
which he considers very natural in this
"great state of the out-of-doors,"
where artists are "stirred by the flow-
ers, the birds and the changing skies."
Mrs. Adams has also been moved by
the blossoms and the varying skies
of this beautiful land, for among her
collections are canvases of chrysan-

themums, roses and flowers of many
kinds. There are several other local
colored artists, the majority of whom
are women, whose rare water colors
and china paintings disclose not only
artistic ability, but admirable tech-
nique.

In the Individualist of a short time
ago, a periodical published in London,
England, Francis Hoggan said that
"Negro women have every reason to
rejoice in the immense strides their
sex has made during their first fifty
years of freedom."

In their years of manumission col-
ored women have received more dis-
tinction as sculptors than as artists.
Edmonia Lewis, born in New York
sixty years ago, first attracted notice
by exhibiting in Boston in 1885 a bust
of Robert Gould Shaw, which won
much favorable mention, a circum-
stance which encouraged her to study
in Rome, Italy, where she has resided
ever since. Eleven years later her
work, entitled "The Death of Cleo-
patra," was exhibited at the Centen-
nial exposition in Philadelphia. Her
most noted productions are "The Mar-
riage of Hiawatha" and "The Freed
Woman."

Clay Worker Praised.

Meta Warrick Fuller's clay work in
the Philadelphia School of Industrial
Art called forth much comment from
critics during her early school days.
The promises of her youth were real-
ized in Paris, France, several years
later, where she went to study, at-
tracting the attention of Rodin, the
great French sculptor. After a pe-
riod of five years' study in Paris Mrs.
Fuller exhibited in one of the salons
of the city a group called "The
Wretched," which is considered by
many as her masterpiece. Some of
her other works are "The Dancing
Girl," "The Wrestlers," and "Carrying
the Dead Body." One of her groups
which was made for the Jamestown
tercentennial represents the advance-
ment of the Negro since his introduc-
tion into this country as a slave in
1619.

Mary May Howard Jackson, Wash-
ington, D. C., a student of capable
teachers of Philadelphia, has exhibited
busts in the Verhoff art gallery of the
national capital which received some
very favorable comment from the art
critic of the Washington Star. Few
if any of the colored men of the coun-
try have done creditable work as
sculptors, but many instead have
achieved international renown as ar-
tists, such as Henry O. Tanner, the late
William A. Harper, and William Ed-
ward Scott.

SAVANNAH AS A MUSICAL CENTRE

By Chas. E. Waters, author of "The
Dark Side of Love."

Early as May 28, 1817 a number of
men and women of this city and mem-
bers of the Second Baptist Church or-
ganized a society known as the Old
Hundred Society of Sacred Music.
This beginning of vocal music, techni-
cal and otherwise, was the first of its
kind by Negroes, and doubtless the
first by Negroes in this country.
Even Philadelphia, the great musical
center, had its beginning only one year
earlier. As a result of this beginning
choirs were organized in every church
in this city and William Waters, the
father of the writer and the first Negro

to unsheath a sword in this state on
parade, had the honor of organizing
the first Negro choir in the city of
Augusta, Ga. An explanation. In
those days all of the white military
organizations of this city had Negro
musicians or drum corps. One Chas.
Ripley of their number died. Of
course he was buried with military
honors. As senior musician he, Wat-
ers, was in command, and as a com-
manding officer it was his privilege
as well as his duty to unsheath his
sword or side arms.

The personnel of Old Hundred was
the best this city and state offered.
Most, if not all, were free Negroes
and house servants. The older readers
know of privileges that class of Ne-
groes had. Old Hundred did a great
deal of good for this city and state
and the Negroes of the South musically
and otherwise.

It was a crime to teach Negroes how
to read and write in those days, but
there was no objections to teaching
him the art of music. As a pretense
of teaching music many were taught
to read and write and figure as well.
Article Thirteen of the Society's
constitution states that the time for
practicing is 4 p. m. Some may be
of the opinion that the Negroes of
that day had a better time than we
are having. Not so. Most if not all
Negroes of the city were house ser-
vants, cooks, butlers, maids, etc. That
class was the aristocrats or the four
hundred; the fact is that they had
more privileges than the free Negroes,
but the law was that any Negro, re-

gardless as to who he was or to whom
he belonged he had to be in his or
some one's home when the bell rang
at 9 p. m. If he was caught on the
streets after that hour, without a
pass, he was arrested by the patrol
and next morning was given 39 lashes
on his or her bare back. There is
where we get the song "Run, nigger,
run the patrol will catch you; run
nigger, run, its almost day." We can
thus see that it was very necessary
that they held their meetings in the
afternoon.

Old Hundred did great good in this
day. The first pipe organ owned by
Negroes in this state, possibly in this
country, was secured thru Old Hundred.
That organ did service in the Second
Baptist Church for a number of years.
It was destroyed by water. A short
period after another was purchased
from an organ builder in Boston, Mass.,
name Wm. D. S. Simmons. That or-
gan is still in the organ loft of the
Second Baptist Church. It is the best
toned organ in this city regardless of
cost. The metal pipes are a combi-
nation of zinc, lead and silver and the
wood pipes are well seasoned north-
ern pine. One, not more than two,
hundred dollars would put it in con-
dition and it would be a capital idea
if the church would fix it and keep
it as a memorial to Old Hundred.

The members of that organization
were personally known to the writer.
Rev. William Rose, famous as a bass
violin player; David Waters, who was
considered one of the best tenor singers
in his day; Hosea Maxwell, Frank
Keton, Peter Duncan and Dr. Taylor,
organist, the latter the first Negro to
practice medicine in Savannah; Henry
Fields, Molly Roundfield, King Solo-
mon Thomas, the first Negro magistrate
of Georgia; Tony Fields, Leroy Moore,
Joseph Bluff, William Johnson, S. A.
Wilson, Moses Willis, B. J. Edwards,
William Waters, Mesdames Jane De-
veaux, Margaret L. Loyd, Elberta Er-
win, Vastasha Duncan, Mary J. Wright,
Rebecca DeLyons, Henrietta Cooper,
S. Duncan, Lusha Brown and Lela
S. Jankins. Of that number only
these survive, S. A. Wilson, B. J.
Edwards, Mrs. M. J. Wright and Mrs.
Janie Haynes.

Old hundred existed from 1817 to
1883. Then came the Braham Musical
Club, named in honor of David Bra-
ham, the great song writer of Harragan

and Heart fame. In the early seven-
ties this club of young men, under the
direction of William Rivers, was com-
posed of the best young men of Savan-
nah, and in great demand as entertain-
ers, especially by the aristocratic
white people. Their concerts and their
musical entertainments were in deed
inspiring and uplifting. The following
were the members: R. L. Gibbs, Lem
Burke, Gordon Battle, Ed. Carter,
Potter Whitfield, Charles Waters (not
the writer) Henry Benton, Ed. Carter,
William Williams, James Monroe,
James E. Whitman, Billie Warner
John Ward, John Boiffeullette, famous
song and dance artists. Of that num-
ber only five survive, Messrs John
Boiffeullette, William Williams, Char-
lie Waters, Ed Gibbons and Lem
Burke.

The next club of note to be organ-
ized was the Broads Vocal Club,
named after South Broad street, now
Oglethorpe Avenue. These lads knew
nothing of written music and were de-
pendent on what they could learn or
catch attending minstrel shows and
other musical entertainments. They
were famous as serenaders. While
they knew nothing of written music,
the harmony produced was something
wonderful. The following is the mem-
bership John F. Thompson, William
Harris, A. A. Colman, John Canaan
Richmond Brownfield, John Franklin,
Simon Mack and Chas F. Waters. Of
that number four survive, John F.
Thompson, A. A. Colman, John H.
Canaan and Chas. F. Waters.

There are a number of other musical
organizations I could comment upon,
but time will not permit. This ar-
ticle would be far from completion if
I fail to mention the First Bryan Bap-
tist Church choir, under the direction
of William Rivers, and the St. Phillip
A. M. E. Church choir, under the
direction of Mr. Taylor. These choirs
rendered an excellent brand of mu-
sic. It was a treat to hear them ren-
der some of their selections. Much
inspiration was received from these
musical organizations. This fact was
demonstrated at Atlanta University by
Prof. Samuel B. Morse, William and
Nathaniel Harris, David S. and Lon-
don H. Waters. When we think of the
advantages we have, music is less dif-
ficult now; it is simplified to the finest
point, so to speak; a musical educa-
tion costs less than in former days; yet

we are so far behind our ancestors. To have been in former days a member of a choir or a musical organization of any kind you were compelled to have some knowledge of music. We are now accepted in choirs and similar organizations regardless of our ability. As a result more than 95 per cent know absolutely nothing about music, they are dependent upon a chorister and he, nine times out of ten, is dependent upon the accompanist. This state of things comes from indifference. All the care we have is that our names appear on some small musical programme. I am of the opinion that if some man or a company of men and women with influence musically and otherwise do not take this condition under consideration, Savannah, like Old Hundred, musically speaking, will be a thing of the past.

are without an equal, both from the standpoint of musical technique and native melody. He truly has made the music of the colored man the only native American music as recognized by Dvorjak and all other musical authorities.

Mr. Cook's relatives have been sent for. A consultation of physicians will be held here to-night on Mr. Cook's condition.

BRAITHWAITE RECOGNIZED

The Guardian
COLORED MAN PUT ON LIST OF MOST EMINENT NEW ENGLAND AUTHORS BY BOSTON RECORD-AUTHOLOGIST IN BIG COMPANY.

"A Poetry Authologist, William Stanley Braithwaite each year publishes an anthology of American verse. His newspaper contributions are well known," are the lines under a large double column cut on the full illustrated page of the Boston Record of Dec. 28, 1915. The page title is "A page of New England authors who loom large in the Literary World of this section of the Land."

The other cuts on the page are thus designated: "Boston's famous Woman Poet. Poets and critics have enjoyed many a wrangle over the work of Amy Lowell. It is of the newvers libre form. This picture of Miss Lowell, who is a sister of Pres. Lowell of Harvard, is from a portrait by Sarah Putnam."

"Earth Triumphant's" author, Conrad Aiken, attracted attention when his poems appeared in undergraduate magazines. His great success came with "Earth Triumphant," one of the finest long poems in recent English Literature. A new volume by Him will soon be published, "An author and Her Children," a prize poem, "The Pied Piper," brought Josephine Preston Peabody (Mrs. Lionel Marks of Cambridge) into the limelight. "Old Chester's Friend," Mrs. Margaret Deland's "Old Chester" Stories are widely known and liked. "A Magazine Favorite, Eleanor Hallowell Abbott, author of 'Molly Make Believe,' and 'The Discreet Letter.' " "Robert Frost, a young poet. He is almost as well known in England as in America by his book of poems, 'North of Boston.' They have marked individuality." "Mrs. Larz Anderson, as Isabel Anderson, this Brookline woman recently published 'The Spell of Belgium,' very appropriate at present."

So, Braithwaite is traveling in big company.

—Happy New Year—

FORMER TUSKEGEE
STUDENT A GREAT
ARTIST

Cloyd L. Boydkin Overcoming All Obstacles Attracts Attention of Boston Critics—Success at Last—Studied Abroad.

Boston, Mass., Nov. 13.—Cloyd L. Boydkin has at last gained great prominence over his portrait which he recently made of the much beloved Frank B. Sanborn, which has been put on exhibition at the Copley Square Art gallery, where it has attracted the attention as well as the admiration of the leading artists of New England.

Painted Mrs. Julia Ward Howe.

The first picture painted by Mr. Boydkin to receive any attention was the portrait of Wendell Phillips, the world's famous abolitionist. It was unveiled not long ago and now hangs in the Wendell Phillips school.

Among other famous Americans he has painted are Edward Everett Hale, Julia Ward Howe, who wrote the Battle Hymn of the Republic, and Dr. Booker T. Washington, principal and founder of the school in which Boydkin received his early elementary training. All these portraits bear the mark of conscientious painstaking work and care and receive the admiration of the public wherever they are exhibited.

Studied in Paris and Brussels.

Through the kindness of some of his Boston friends he was enabled to go abroad last year and study at Paris and at Brussels. He was at Antwerp when the war broke out, staying there during the siege and after the fall of the city. Now he is working on a realistic canvas showing the horrors of the fall of the Belgian Capital. This work is sure to more than attract notice when it is finished and put on display.

Success Only After Great Struggle.

Like most young men and women Boydkin came to this city an inexperienced youth as far as northern city life was concerned, having little means to pay for food or tuition. But he refused to back down, going lots of times hungry, he made good in his studies and attracted the attention of the noted artist, Mr. Darius Cobb, who gave him desk space in his studio. This act greatly encouraged Boydkin, who at the time was about to give up his studies for the time being to get some employment whereby he might earn means to continue his art at some future date.

New York Eve. Sun

28 September 1916
NEGRO MUSICIANS.

Merits That Have Won Them Their Present Standing.

TO THE EDITOR OF THE EVENING SUN—
Sir: "Why does society prefer the negro musician?"

This is a question recently asked by one of your correspondents, whose letter on the subject has been the subject of editorial comment in a recent issue of the Richmond Times-Dispatch.

If the negro musician enjoys any preference at all he does not enjoy it solely because of color. In this occupation, as in other desirable ones here in America, the negro's color

is a handicap, and wherever he achieves success he does so in the face of doubly severe competition. In certain branches of his occupation the negro musician has been successful: in furnishing entertainment at dinner parties, receptions and other social functions similar in character, and in furnishing dance music. For work of the former kind his services have always been in demand, because of his unfailing good nature, his genial kindly humor and his versatility. Until recently those who engaged in this work were for the most part untrained musicians who relied solely on their natural talents for success.

In the last few years, however, a new type of negro musician has appeared. His appearance is due to the widespread popularity of the so-called modern dances and the consequent demand for dance music of which the distinguishing characteristic is an eccentric tempo. Such music usually takes the form of a highly syncopated melody, which in the early period of its development was known as "rag time" music. Since the dance is born of music it is quite apparent that the modern dance is a creature of the syncopated melody. Thus a new field has been opened to musicians in which this new type of negro musician has succeeded. His success has been due to his efficiency and his efficiency is due to several facts.

He is a natural musician, and throws himself into the spirit of his work with spontaneous enthusiasm; so that the music rendered by a negro orchestra rarely has the mechanical quality which is fatal to dancing.

He has a superior sense of rhythm, peculiarly adapting him for dance music.

The art of playing the modern syncopated music is to him a natural gift.

He excels in the use of the guitar, banjo and mandolin, instruments which are now being generally adopted by orchestras playing dance music to obtain the "thrum-thrum" effect and the eccentric, accentuated beat so desirable in dance music, and he was the first to discover the availability of these instruments for such purpose.

In addition to his natural talent in the above respects the modern negro musician is well trained in his art. He reads readily, memorizes marvellously well, interprets naturally and not only understands the principles of technique in the use of his instrument but is remarkably skilful in execution—as is to be expected when one considers that the negro possesses a rare faculty for arts requiring physical skill.

Perhaps it is fair to say that the negro has contributed to American music whatever distinctive quality it possesses. Certainly he is the originator of the highly syncopated melody so much in favor to-day. It is therefore only natural that the negro musician should interpret this music best.

Some years ago in Cole and Johnson's show, of which the writer was musical director, there was a number containing a peculiarly syncopated passage, which not a single white orchestra ever succeeded in playing correctly, while colored orchestras played it without effort, unconscious of its intricacies.

Such preference as the negro musician may enjoy is, therefore, due to efficiency which is the result of a natural inheritance. It is also true that he is applying himself to the serious study of his music. Many of the members of orchestras are arrangers and composers. There are ten or fifteen such men in this city who have attained a high place in

their profession.

JAMES REESE EUROPE.
New York, Sept. 20.

The *Black and White* Catalogue for January, 1916, contains announcements of the records of the Tuskegee Institute Singers, to which we referred in our 10th issue. A picture of Captain Neely and the young men is published along with the following statement:

"In our American Music Series we add this month two songs of the very old Negro Spirituals. We take pleasure in presenting these by the Tuskegee Institute Singers—from the famous school of Dr. Booker T. Washington, Tuskegee, Alabama—who sing these inherited old "Spirituals," as did their grandfathers, in deep reverential spirit with all the native, peculiar richness of tone-coloring and harmonies that make these songs of real use in an educational and historical sense. There are no more beautiful examples of genuine folk-songs anywhere in the world than those that have grown up in the peculiar conditions of the development of singing among our American Negroes. The roots of melody and rhythm and weird harmonies were brought no doubt, from Africa, but the application to the needs of expression in religious fervor, unity of effort in labor, in cotton field or levee, are wholly American. Perhaps we shall one day know why the Negro is a natural harmonist, while all other primitive peoples are monodists. All early music of the Hebrews, Egyptians, Orientals, Greeks Indians, etc., is always in one part, but set any three Colored people singing, at any time or place, and instantly you hear an accompanying part of the melody."

In addition to the two records announced in the January number

DR. F. F. MARTYN AS A

The St. Louis

An event that should appeal to the race pride of our people is that all the music to be sung Easter Sunday by the great First Baptist Choir was composed for the occasion by Dr. Martyn, the pastor of the church. The musical service will be conducted by Dr. Martyn, who will preside at the organ.

The choir will sing Dr. Martyn's TeDeum, Gloria and Anthem, and Mrs. Zella Cole Evans will sing his Easter solo, "He Is Risen."

Music, Poetry and Art-1915

COMMENT HERE AND THERE

The October number of The Cosmopolitan contains the second installment of the life of Charles Frohman, written by his brother, Daniel Frohman, and Isaac F. Marcossou. As most of our readers must know, Charles Frohman was, at the time of his death, the dominating force in the theatrical business in this country. However, as big a man as Charles Frohman grew to be, his biographers have not felt ashamed to relate how on more than one occasion he was pulled out of a hole by that patriarch of the colored theatrical profession, Sam Lucas.

We quote the following paragraph from the article:

"By using every device and resource known to the traveling company of those days, the Stoddart Comedy Company finally reached Richmond, Kentucky. It had left a trail of baggage behind; there was not a watch in the whole aggregation. Charles

went on ahead to Cincinnati to book and bill the adjacent towns.

The Last Hope.

"At Richmond, Gustave had an inspiration. Then, as always, 'Uncle Tom's Cabin' was the great life-saver of the harassed and needed theatrical organization. It was always accessible, and it almost invariably drew an audience.

"Why not have a real Negro play 'Uncle Tom's Cabin?' " said Gustave. So he wired Charles as follows:

"Get me an Eva and send her down with Sam Lucas. Be sure to tell Sam to bring his diamonds."

"Same Lucas was a famous Negro minstrel who had been with the Callender company. He sported a collection of diamonds that made him the envy and admiration of his colleagues. Gustave knew that these jewels, like Louise Dillon's sealskin coat, meant a meal-ticket for the company and transportation in an emergency.

"Charles engaged Sallie Cohen (now Mrs. John C. Rice) for the part of Eva. He also, as requested, obtained the services of Sam Lucas for 'Uncle Tom.' Lucas, by the way, provided the money for the trip."

The article carries a fine photograph of Sam Lucas as he appears to-day. And let it be known that he is as light-hearted and cheerful to-day as he was when he gave up his diamonds to help Charles Frohman out of a hole. Only little more than a year ago he was engaged to play "Uncle Tom" in the great moving picture production which was made of the famous old play.

JOHN E. McLEMORE SHOWS TALENT; WRITES SCENARIO

The Chicago Law Student at University of Southern California Sells Drama to Universal Film Company—Rewrites 'Picco Three Times Before Purchaser Is Satisfied.

OTHER "MOVIE" WRITERS.

Review of the Work of Alfred Anderson, Hunter C. Haines and Other Scenario Writers and Producers—

hall, Spring street, near Third, about two years ago Mr. McLemore invited several of his classmates, who at one time or another had posed for a moving picture play. So interested were the latter in "The Struggle" that they suggested to Mr. McLemore that he take his play to the film company and request them to purchase it.

Rewrites Play Three Times.

The author, following their advice, was told by the company that the details of the play were not worked out enough, and for this reason was not salable. Mr. McLemore, nothing daunted, rewrote the play and again requested the film company to buy it. He was told for the second time that it lacked minuteness, a requisite most essential for a moving picture drama. After rewriting the play several times Mr. McLemore was at last rewarded by an acceptance on the part of the film company, which paid him a fair sum for his manuscript.

The foremost motion picture producer is Hunter C. Haynes, one of whose plays, "Uncle Remus' Visit to New York," is being appreciated to a great extent by the general public. Uncle Remus, it is said, "is a most pretentious and beautiful screen version" of Joel Chandler Harris's famous story. Another noteworthy achievement of Mr. Haynes' is "A Review of the Colored Business World," a moving picture play said to give a most comprehensive review of the material progress of the Afro-American.

Chicago Man Wrote Play.

"For the Honor of the Eighth Regiment, U. S. A.," is a recent scenario written by Alfred Anderson, noted poet and associate editor of the Chicago Defender, that is being produced by the Peter P. Jones Film Company. It is said to be a \$25,000 production, portraying 1,000 soldiers in battle, a thrilling story of the famous Eighth Regiment, I. N. G., that played a most conspicuous part in the Spanish-American war. Another playwright of note is J. Lubree Hill, who wrote "The Follies of 1914," which had a long and successful run in New York City. At the moving picture censor examination held in Chicago a few months ago Alonzo J. Bowling was placed on the eligible list. Mr. Bowling is director of Education of the Wabash avenue branch of the Chicago Y. M. C. A. and has had much training in one of the best universities of the country.

"Follies of 1914" and Its Author.

By Eloise Bibb Thompson, Contributing Editor.

Los Angeles, Cal., Feb. 5.—The Universal Film Company has recently purchased a drama called "The Struggle" from a young man of this city John E. McLemore, a graduate from the Polytechnic high school of the class of 1913. Mr. McLemore is about 21 years old. At present he is employed by the California Eagle, a local weekly, as its advertising manager. In position he is filling while pursuing the study of law in the University of Southern California.

About two years ago Mr. McLemore invited a number of his young friends, who on several occasions had shown pronounced histrionic ability, to organize with him an association, now known as the Juvenile Stock Company, for the purpose of producing plays of his own composition. When "The Struggle" was given at the T. M. A.



John E. McLemore, Successful Los Angeles Scenario Writer.

DRAWING BY COLORED ARTIST PRESENTED TO TUSKEGEE

Through the courtesy and generosity of the Art Institute of Chicago, we were fortunate to receive recently one of the oil paintings of the late William A. Harper.

The picture represents an August Day in France and will be placed on exhibition in one of the buildings here at an early date.

With the exception of Mr. Tanner Mr. Harper was the most promising artist of the race and it is to be regretted that his life so full of usefulness was cut off.

Mr. Harper was a student at the Art Institute of Chicago for six years, then pursued further work in Paris where he cultivated the friendship of Mr. Henry O. Tanner. Later he taught drawing in the public schools of Houston, Texas.

Among the other institutions to receive one of Mr. Harper's paintings were Provident Hospital and Quinn Chapel, of Chicago.

ARTIST RETURNS TO AMERICA

The friends and acquaintances of Mr. Cloyd J. Boykin will be glad to know that he has returned to this country after an extended tour in the European nations perfecting his education as an artist.

Like all colored men who aspire for success in the classic art, Mr. Boykin has met with many obstacles but by courage and persistence we are glad to announce that he has overcome many of them and is now fairly on the road to success.

Mr. Boykin is now located at 314 Columbus avenue, where he is conducting a school and has numbered among his students many of the wealthy people of the Back Bay circle. His school consists of classes in painting and drawing from life, portrait painting, flower and China painting. Morning classes 9 to 12; afternoon classes 2 to 4; evening charcoal drawing from the nude 7 to 10 p. m. Drawing materials may be had at the school office, with terms as follows: Two classes daily, \$8.00 per month, \$2.50 per week or 50c a single lesson. Evening classes 50c with criticism or 25c without.

FREEMAN IN TRIUMPH

Director of Negro Choral Society Renowned Great Program at Bethel Church on Sunday. The Negro Choral Society of New York, under the direction of H. Lawrence Freeman, director, rendered a sacred oratorio on Palm Sunday afternoon, and passed within the annals of this famed institution. The Negro Choral is noted for the originality of its compositions and its inimitable manner of interpretation. For beauty of tone, precision and animation, this organization is unique. The solo and ensemble work by Mesdames Carlotta Freeman, Marie Woodby, Cladia Folks, Czarina Jackson, Master Valdo Freeman, Messrs. Wilbur Martin and Alex. T. Layton, and the reading by Carolyn McPherson were of a high order. The "Overture and Prayer," from "The Martyr," a sacred opera composed by H. Lawrence Freeman and executed by himself, served as a climax to an excellent performance.

AUG 25 1915

Negro Poets

THOSE who visited the recent convention of Negro business men in Boston must have gone away pondering, as one of the speakers said, what fifty years have wrought. In considering the progress of this race it is worth while to linger, too, over the great work of Dr. Booker T. Washington in insisting that the Negro shall develop himself, express himself, be himself. An illustration of what the African can do, and curiously enough also of how easily he may be turned from achievement, was seen in the history of Phillis Wheatley. This young girl recalled having been torn from her mother's arms in the African jungle. She remembered the wild life of her tribe, the strange chants and songs, the fantastic procession of animals through forest paths, a memory picture alive with light and color, with tropical sights and sounds. She was found to possess a gift for verse, that instinct for melody and rhythm which everywhere marks the race. Twelve years after she had reached Boston, a frightened, inarticulate, savage child, she published a volume of English poems which made her name familiar in London and New York. But unfortunately

her tutors had not known how to win from her those native woodnotes wild which might have woven so marvellous a new web of song. She gave her days and nights to the study of Pope and she produced merely the mild drawing-room verse of the time, without one spark of poetic fire or of her model's force.

That she did so much was much; that she did not do more was doubtless due to her training. With America looking for its folk song to those plantation ballads of Stephen Foster which, if not true Negro melodies, yet were inspired by the plaintive story of the race, with Paul Laurence Dunbar's poetry as testimony, and with the son of an African mother giving England such music as Coleridge Taylor's "Hiawatha," the Negro has indeed much to encourage him. May he not look within himself and his own race experience for original and beautiful poetry and music, which if it could but express the whole heart-searching story might echo down the centuries, even as Homer's songs have come down freighted with Trojan legend, and bright with all the pageantry of ancient Greece?

Negro Compositions Performed in Texas.

NEW YORK MUSICAL CO. RECORDED NOV 4 1915
Carl K. Diton, of Talladega, Ala., recently arranged and directed an "All Negro Composers' Program" at the City Auditorium, of Houston, Tex. The composers represented on the serious side of the program were Coleridge-Taylor, Burleigh, R. Johnson, Charlton, Dett and Mr. Diton, himself.

Milwaukee, Wis.

SENTINEL

MAY 30 1915

PLANTATION SONGS
BY NEGRO VOICES

Melodies of the Southland to Make
Up Program of Concert at the
Auditorium.

IS SEASON OF RECITALS

Handel Chorus to Present Cantata.
Some Other Events of the
Coming Week.

Colored people in Milwaukee and other cities have arranged a notable concert in the Auditorium Monday evening. The singers will comprise 300 voices and will render a program of plantation melodies, civil war songs and music of the southland. Notable selections from operas will be included. The Dixie octet and the Umbrian Glee club of Tennessee and Illinois will be featured. Following is the program:

Grand Chorus—
(a) Battle Hymn of the Republic.
(b) Roll, Jordan, Roll.
(c) Long as I Can Feel the Spirit.
(d) Massa's in de Cold, Cold Ground.
Trio, Fred Evans, Samuel Jeffers, Ross Harris
(a) Swing Along Cook
(b) Oleander Gelbel
Glee Club.
Tenor solo—Garden of the Gods...Oscar Willson
(a) Don't Let Nobody Turn You...N. C. Smith
(b) Dried Apple Pies.....Gelbel
Dixie Octet.
Aria from "La Traviata".....Mme. Anita Patti Brown
Humorous Selections.....Tennessee Male Quartet
Violin solo.....Master Richard Herron
(a) Deep River.
(b) Keep Me from Sinking Down.
(c) Negro Sermon in Song.
Glee Club.
(a) Toreador—Love SongCarmen
(b) Old Black Joe.....
Bass Solo, William A. Hann.
Nightingale quartet—selections:
(a) Awakening.....Rosamond Johnson
(b) Suwanee River.....Foster
(c) Daddy's Sweetheart.....Lehman
Mme. Anita Patti Brown.
Rain Song.....Cool
America.....Chorus and Audience

Capt. Loving Taking the "Rest-Cure"
Capt. Walter H. Loving, conductor of the Philippine Constabulary Band, playing at the Panama-Pacific Exposition at San Francisco, and whose home is in this city, is at present recovering from a serious illness due to overwork in getting his band "on edge" for the Exposition season. His throat is said to be giving him trouble and the ablest specialists are giving him treatment. Capt. Loving expects to be in a condition to return to San Francisco within a short time. During his absence the band is being directed by his chief musician, Pedro B. Navarro. All Washington is proud of Capt. Loving and his enviable record abroad and will watch eagerly for reports of his complete recovery.

Speaks on Negro Folklore.

Austin, Tex., Oct. 21.—Dr. C. Alphonso Smith, head of the English department of the University of Virginia, in a lecture to a crowd that filled the university auditorium at the University of Texas to-night, declared that Joel Chandler Harris was the founder of Negro folklore, and that he "was the first man who had the genius to see that the Negro dialect, the language of 10,000,000 people, needed to be preserved and the genius to preserve it." His subject was Joel Chandler Harris' famous work, "Uncle Remus." The Negro, he said, had contributed no words to the English language, the word "tote" representing his claim to a creative part in American literature, was found in old Virginia state papers antedating the coming of the Negroes to America, as an old English word. Dr. Smith spoke of the beauty and charm of the Negro folklore and praised Joel Chandler Harris for gathering and perpetuating it. He concluded with Stanton's tribute to Joel Chandler Harris, "He made the lowly cabin fires light the far windows of the world."

Baltimore Eve. Sun.

FEB 4 1915
NEGRO ARTIST SAYS
NEVER HAD LESSON

Never Saw Another Person Put
Brush To Canvas — Thinks
Painting Natural Instinct.

"It must be natural instinct," Ernest Atkinson, a negro porter in Campbell's Pharmacy, Park and North avenues, declared this morning when asked where he acquired the proficiency in painting that won for one of his sketches a place in the exhibition of the Charcoal Club

in the Peabody Institute.

"I never had any instructions, never even saw an artist put a brush on canvas. My memory is fairly exact, though, and I can recall details. That's what helps one in painting."

Came From West Indies.

Atkinson is a West Indian, having been born in Kingston, Jamaica, where he lived until eight years ago. Then he took to the sea, shipping on boats plying between this city and the Indies and later sailing on coastwise steamers. It was during his sea voyages that he acquired an intimacy with ocean scenes that enabled him to reproduce them from memory.

Four years ago he was at home ill, with nothing to occupy his mind. He had tired of reading. He picked up a pencil and began light sketching. He found his hand outlined scenes freely. Before he got out of the house he had acquired a brush and begun water-color work. This came so easily, so naturally, to him that he undertook oil paintings.

"I studied other paintings," he said

today. "My four years at sea had given me many ideas, and the details had impressed themselves on my mind. What I observed in other paintings I applied to my own work."

Atkinson's work in the exhibition, which is unusual considering his lack of training, is an ocean scene, showing the waves breaking against the shore and two boats in the background, one beating against the wind and the other running before it.

Discovered By Charles H. Webb.

Charles H. Webb, an instructor in the Maryland Institute, "discovered" Atkinson. He was in the drug store a month ago when Atkinson asked him to criticize a painting he had done. Mr. Webb was astonished at the skill shown in its execution and suggested that it be submitted to the test of the Charcoal Club. Without any name on it the painting was submitted. It was one of the 81 accepted and placed on exhibition out of 210 offered.

Atkinson is 28 years old. His home at 1702 Druid Hill avenue contains many other paintings which he has done in spare moments. Though his work is exacting he finds time to devote to his painting.

CITY OFFICIALS HEAR
COLORED MUSICIANS

The United Negro College, M. Royall, president, is making a strong effort to have colored musicians placed on the recreation piers and in city parks for concerts during the summer. To this end arrangements have been made for the committee on music for the park department, headed by Louis W. Fehr, to hear a band of twenty pieces, conducted by E. E. Thompson, on Friday, April 16, at 1 o'clock.

Mr. Royall started the movement to secure an opening for colored musicians on the recreation piers and in the parks last summer when the playground at West 136th street and 5th avenue was opened. At that Park Commissioner Cabot Ward and Music Supervisor Fehr heard a band of fifty pieces, conducted by J. Tim Brimm. The officials expressed themselves as well pleased with the music and stated that consideration would be given this season to the colored musicians.

PERCY GRAINGER IMPRESSED BY NEGRO MUSIC

Pianist Finds an Astonishing Similarity Between English Folk Songs and the African Melodies—Looks for a Remarkable Development

NEW YORK EVENING POST
27 March 1915

STUDENTS of the folk-song in various countries have been impressed with the similarity between the plantation melodies and songs of our negroes and the folk music of England, Scotland, and Ireland. Many of them have then rushed to the conclusion that the American negro has taken his music largely from the British Isles. But Percy Grainger, the pianist, brushes this attempt to nationalize music aside with a remark: "It's so easy to generalize, isn't it?" The origin of music does not interest him; he lays stress on the treatment. And from this point of view he emphasizes the pronounced influence that negro music has made upon the composers of all the English-speaking races.

"There are three stages in the development of music," said Mr. Grainger. "The first is the traditional old songs and melodies of the people, and here the negro seems to have followed the same customs and laws in his music as have governed all communistic music. In this stage you get the relation of the original creator, who has long been forgotten, and may, indeed, have never been known, to those who have passed his work on, each of them changing the original a little and adding a little of their own to it.

"The first important thing that I have noticed is how extraordinarily alike the English folk-songs and the negro music are. You know, I have made a collection of several hundred English songs and ballads, and I have been impressed with this similarity. So many of the vocal tricks and portamentos are the same. Many have rushed to the conclusion that the negroes have gotten their music from the English. It's so easy to generalize, isn't it? I won't take sides, as I do not think there is any need to draw conclusions.

"On the other side there is an enormous influence exerted on the trained musician. I shall go so far as to say that musicians of the English-speaking races owe much to the negro. I know that I do. I have noticed the influence when writing a Scotch ballad, for instance. We in Australia are especially close in our touch with the United States,

and we have heard a good deal of negro music there.

"Some people seem to regret that the negro is getting out of the folk-song stage, but it is a splendid development for him as he gets educated and on to the vaudeville stage. At this point in his developments you can see clearly the fusion between negro music and that of the other English-speaking countries. Take this song, 'Tipperary,' for instance; it shows clearly the negro influence. It's all such a muddle up, much like the interchange of English and American idioms and expressions. In England they are using the word 'wire' for telegram, and no one knows whether the expression originated in England or America, and no one cares, anyway.

"The third stage in the development of music is reached when the talented men must come into the classical sphere. It may be sad that the folk music is dying out, but the same thing is happening in other countries. Russia, for instance. Since it must die out it is good that the negro race has such talented men as it undoubtedly has. As far as one can judge the present mode of development, the present stage, viewed dispassionately, is perfectly delightful. I heard the Clef Club give a concert at the Manhattan Casino several months ago, and it was one of the most delightful musical impressions I have had in any country."

Mr. Grainger was asked if he thought that the negro had become at all self-conscious and awkward in the transition from the spontaneous creations of the first stage to the more carefully thought out work of the classical sphere. He replied that the difficulty of getting into the "world game" was the same for all musicians of the English-speaking races, and had also been the case in Spain.

"When one comes face to face with the international world," he continued, "there is a feeling of being almost overwhelmed. That is the reason why so many musicians have gone into the vaudeville field instead of the classical. But the negro has no more difficulty before him than there is before the rest of us."

NEGRO INFLUENCE ON ENGLISH.

Mr. Grainger then returned to the subject of the influence of the negro on the English musicians, and spoke of Frederick Delius as "the greatest of the composers in England." Delius, he said, had

been sent over as a youth to manage his father's plantation in Florida. There he heard the negro singing, and was so struck by it that he determined to become a musician, and soon went over to Leipzig to study. Mr. Grainger continued:

"Frederick Delius has a harmonic and polyphonic sense that makes him like a modern Bach, and it is easy to see how he could be attracted by the improvised songs which he heard on his father's plantation. It is not so much the melody in these songs which attracts one as it is the method of singing—especially the part singing."

He then referred to his stay in New York and the pleasure he had had in meeting several of the negro composers whose work he had previously known, and in hearing them play.

"When I arrived in New York," Mr. Grainger said, "it was a very great pleasure to me to meet Mr. J. Rosamond Johnson, whom I had long admired as a composer, having fallen in love with his delightful song 'Under the Bamboo Tree' several years ago when I first heard it while on an extended tour in Australia, my native country. There were several good singers with me, and I choralized it and we sang it often. An American creative genius that I am particularly interested in is the colored composer Will Marion Cook, whose choruses 'Rain Song' and 'Invocation'—to mention only two—are works of great originality and true inspiration, and have a subtle harmonic flavor all their own.

"I have had many delicious musical impressions while in New York, but none of my hours has been more happily spent than at the Music School Settlement for Colored People, over which Mr. Rosamond Johnson presided, and where I first heard the Hampton Quartet, Mr. Harry Burleigh, and several other fascinating negro artists."

THE PRESENT STATUS OF NEGRO-AMERICAN MUSICAL ENDEAVOR.

(By Carl R. Diton in The Musician.)
The task of adequately estimating the present status of musical achievement among the Negroes of this country is veritably a unique one. It is pleasant to observe that their advancement in the field of music has been extraordinarily marked. Of course, we should expect this of a race which possessed a similarly rich musical endowment.

The musical progress of the American Negro covers practically every phase of activity known to the artistic world. He

has produced male and female singers, pianists, violinists, teachers, conductors, and composers. He has developed choral societies, brass bands, and even symphony orchestras.

The most popular of all the artists with Negro concert-goers is the female singer. When she does not attract a large crowd, no other type of artist need try. She has become, therefore, the most prosperous. The leading female singers are mostly of the coloratura type, but the dramatic voice is also to be found in the race to a considerable degree. Occasionally one may enjoy a program of art-songs exclusively.

The male singers constitute a very determined lot. I say "determined" because practically all of them follow some other line of work for a living as, for instance, the postal service, retaining their voice work as a side issue. When an oratorio, cantata, or opera is to be given, they can, however, always be counted upon to hold up whatever role happens to be given them.

As Instrumentalists.

The violinists, too, have done exceptionally good work. The singing tone of the violin renders itself very adaptable to the Negro temperament. In fact, it takes just such an instrument to make the "slides" so abundantly heard in the Negro folk-song.

But to the pianists must be given the credit for having gained most of the musical recognition for the race. Negro pianists not only play but they teach, they conduct, and they have abundant talent for composing. They have developed an enviable piano technique, a remarkable breadth of expression, tone, grace, style—indeed, all of the prerequisites of the talented pianist.

The conductors, previously mentioned, have done work of specific value to their respective communities in attracting the masses to good music. Moreover, from a technical point of view, they have evinced superior ability in developing in their choral bodies good attack, balance of tone, contrasts, tonal effects, and other details indispensable to effective interpretation.

But the real future of the race is largely dependent upon the work of the music teacher. Many of the leading artists of today received their musical foundation at the hands of Negro teachers. Of course the teachers have their obstacles and problems, too. Probably the most perplexing one is that of income. Extremely low salaries tend to limit their capacity. They strive, however, to make the best of it, and have afforded much inspiration through their pupils' recitals which they make as attractive as possible because of competition.

As to the larger bodies of musicians the most prevalent is the choir. For the most part, these are quite ordinary hampered largely by lack of funds. Practically all of them are volunteer choirs, composed of hard-working people who necessarily find it irksome to render efficient service on Sunday as well.

Organized Activities.

Along the line of choral societies, however, the Negro has achieved some very fine results. We find these societies giving at least one large concert annually, drawing on nearby towns as well as from the city population proper. The choirs, of course, only attract their respective church congregations.

Considerable interest, too, has been awakened in the brass band. Quite a number of Negro schools encourage this feature, and the Ninth Cavalry Band, U. S. A., is a notable example of that phase of musical activity.

Far superior to this effort, is that of attempting to organize symphony orchestras. The result was most praiseworthy. What these organizations lacked in tone finesse, their members made up in the seriousness of their purpose. It was the Negro's sole opportunity to perform a great symphony. But many a pianist and violinist has been given the unusual opportunity of appearing in a concerto with orchestral accompaniment.

As to the composers, perhaps the recognition of Negro musical talent in the eyes of the white world is to rest absolutely with them. As yet no great composer has come upon the scene. Considerable work of a serious nature has been done, however. I dare say that development along art-song lines has superseded all other endeavor in composition. But there is high promise for symphonic achievement as far as native talent goes. Unfortunately it is a matter of grave concern whether or not the Negro composer will ever be able to free himself, even partly, from the demands the schoolroom make upon him.

Let us not forget to make mention, too, of Negro festivals, for through these splendid results have been obtained. They last from two to three days and at least one celebrated Negro artist is engaged to appear. Even in the lecture field a start has been made. But most of the lecturing is incorporated in the performance. Negroes enjoy, most of all, the hearing of the music. Who wrote it and the circumstances under which it was composed are of secondary importance.

It is also interesting to note in the Negro's musical development the fact that he has not omitted tangible self-help in his development campaign. The race has given two of its worthy young artists scholarships to Europe. The money given in either case would hardly finance the average college man for one year. But the important fact is that the scholarships were offered and given. I have undertaken now as much of a resume of the work covered by Negroes as is possible, being compelled to depend entirely upon impressions received at random. As was stated at the beginning, the Negro has done something in every known phase of musical activity.

That and more. He has found the need of what might be termed "extension" work. A single individual—a woman—has for the past decade traveled from place to place throughout the country, stopping at any one place just long enough to organize a mixed chorus of usually several hundred voices to create

more active interest in Negro folk-songs. To crown her visit with complete success, she engages one of the finest and largest halls in town and gives a folk-song concert interspersed with compositions by Negro composers with now and then a legitimate classic thrown in. Such concerts, by the way, find a good deal of interest with the white people who attend sometimes in large numbers, attracted by the folk-song demonstrations.

Drawbacks.

But as bright as the outlook would appear, there are still some things that bar the Negro from higher achievement. We are constrained to believe that only a certain amount of progress can be effected under any given set of conditions.

Granting that the Negro has accomplished all that could be expected of him under his present economic restraint, it is but logical and reasonable to assume that he will not advance beyond his present standard unless that "restraint" is at least temporarily diminished. In order to bring this about, we must assume a charitable attitude toward his worth and work. His income must be increased.

The income of the Negro artist is about one-third that of other artists of his class elsewhere. It is obvious, then, that he cannot stand the high price of respectable tuition, everywhere demanded. This is borne out in fact when we stop a moment and compare the financial standing of the Negro artist supported entirely by his race to that of the one or two fortunate ones who enjoy exclusive white patronage. There is a difference in their living, in the equipment of their studies, in short, in their intellectual equipment.

There is but one solution to present difficulties, which in reality is not a solution but an ameliorative measure. That is to give the musical leaders of the Negro race an opportunity, now and then, to be heard before white audiences exclusively, receiving of course the same remuneration as other artists of their particular class. Indeed this would be more of an encouragement than one would at first suppose, for several such recitals together with their regular professional work among their own race would enable them at least to reserve the summer months for musical research and investigation, which, through the process of instruction and contact, would be passed on to the lesser lights and future aspirants.

A less charitable attitude than this spells the fate of the American Negro's musical future. An individual cannot support a family in these hard times on six hundred dollars a year and study with good teachers. In fact, none of the artists of the race could keep up their work on such a salary were it not for their outside concerts. It is an amusing coincidence, though, that the length of time given an artist-teacher to concertize is inversely proportional to his ability to teach. And since practically all of the artists of the race are good teachers, the chance to tour for any prof-

itable length of time is very slim.

Then there are other conditions which tend to keep the Negro back. Although appreciation and attendance at concerts is very encouraging, the admission fee is very small. Ten cents is the usual price for concerts. One may demand fifteen cents for a first-class affair, and occasionally twenty-five cents.

This latter fee will some day become universal if the women's clubs and other organizations succeed in their present co-operation with the artists. Practically all of the touring is done in the South where the masses of the race are found.

Encouragement Needed.

But why mention these disparaging things after the encouraging and hopeful words at the outset? Simply to show how dearly the Negro artist has bought his success. Does he not deserve commendation and tangible encouragement to do more? Or has this progress been made to no avail? It is possible for the Negro here in America to produce another Coleridge-Taylor under the conditions mentioned herein? Or is England alone to have the honor of having given to the world the first and only distinguished musician of Negro descent? The Negro here in America has certainly the material. Not many months ago a young colored girl scarcely out of her "teens" won over two thousand dollars' worth of prizes at one of our prominent Eastern university conservatories in composition. What more proof of Negro talent do we want than that!

NEGRO SONGS.

BY LESTER A. WALTON.)

HOW "Mammy," a Negro song, written by Negroes and sung by a member of the race, was awarded the prize over all other compositions in what is said to have been the most novel song-writers' contest ever held in New York, is one of the chief topics for conversation among the song-writers of the metropolis, and "Mammy," to-day is the most talked of song in "Tin Pan Alley," even though the prize awarded the writers of the piece proved most disappointing.

The Strand Roof Garden was the scene of the contest, held several evenings ago, and was participated in by New York's leading composers of popular songs. The judges were women prominent in the social life of the city, Mrs. Vanderbilt being one of the number to decide in "Mammy's" favor. Miss Elizabeth Marbury acted as chief judge.

The Strand Roof Garden was packed and jammed on the evening in question to hear the unpublished numbers to be presented, and the audience was not a bit backward in meting out

applause. However, of all the numbers, two found especial favor with the judges and the audience—"Mammy"—and a number written by two well-known white composers. So favorably impressed were the judges with the two songs they asked that the choruses be sung once more, which was done. Abbie Mitchell was singing "Mammy" with Will Marion Cook at the piano. The choruses to the two songs were repeated and "Mammy" was handed the verdict.

Now for the second chapter of the story, in which I must confess to having been one of the central figures. Of course, we seldom relish the idea of telling stories in which we do not come out with flying colors; but there are exceptions to all rules. The music to "Mammy" was written by Will Marion Cook, while I plead guilty to having supplied the words. Naturally, aside from my desire to see "Mammy" score an artistic triumph I had more than a passing interest in the disposition of the prize.

No official statement had ever been made as to how much money the winners of the contest would be awarded, but amounts ranging from \$3,000 to \$1,000 were glibly spoken of in "Tin Pan Alley." To what extent Will Marion Cook allowed his imagination to ramble on the money question I have never learned, but I thought I was conservative by squeezing \$2,000 of the "water" out of the supposed \$3,000 prize and estimated the amount to be awarded at \$1,000. That I had already made a mental list of Christmas presents I was going to buy with my "easy" money, I, too, must admit.

Not wishing to impress the prize-givers that it was necessary for two men to carry away \$1,000 in bills, and wishing to convince our white friends that colored people have confidence in one another in financial transactions, Will Marion Cook was appointed a committee of one to receive the prize. Those well acquainted with Will Marion Cook know that he dearly loves to become on exceedingly familiar terms with Uncle Sam's currency, and when he wended his way to the spot where he was to be handed out a wad of yellowbacks and greenbacks he was in a most jovial mood.

But the well-known composer's state of joviality was short-lived. For instead of a neat sum of money he

was tendered a \$10 bill. In surprise he asked if some mistake had not been made, but he was promptly informed in the negative. It was then Will Marion Cook gave an oratorical exhibition containing certain passages of English that aroused fear among his auditors that the place would set fire due to spontaneous combustion. When he left he told them he would frame the \$10, which he has probably done. As for my Christmas money, if any, I shall look elsewhere for it.

"Mammy" was written expressly for the production "Darkydom," and the fact that a jury composed of prominent white women, decided in favor of a song written by Negroes and sung by a colored woman, in a contest in which the other competitors were white composers, tends to show that there were merit and artistic gems in "Darkydom," despite its name, so objectionable to some. It was just such distinctive Negro songs as "Mammy," that caused the promoters of the show to hit upon the name "Darkydom." Although not written in dialect, "Mammy" honors and extols one of the greatest and dearest characters in American history, and the song is one that possesses a universal appeal. We do not hear of mammy in Africa or in Haiti and in classing "Mammy" as a darky song (and unhyphenated) no disparagement is meant, even if some confuse the word with the obnoxious term "nigger," a term many of our people unfortunately use in conversation with one another.

Negroes should not be ashamed of their songs, for more attention is being paid to Negro music to-day than ever. Some musicians of note are now confessing that Negro music is the only American music extant, and the time is rapidly approaching when a more general appreciation will be evinced for Negro songs. And then Will Marion Cook, Harry Burleigh, J. Rosamond Johnson, James Reese Europe and others will come into their own and secure fitting recognition, not merely as writers of popular numbers, but as American composers far above the average.

HAYES RECITAL A SUCCESS

BOSTON'S COLORED TENOR WINS NEW LAURELS—GIVEN HIGH PRAISE BY CRITICS OF WHITE DAILIES—LARGE AUDIENCE APPLAUD HAYES—W. S. LAWRENCE PLEASES.

The annual recital given by Mr. Roland W. Hayes, Boston's talented tenor soloist, assisted by Mr. W. S. Lawrence, pianist and accompanist, Thursday night in the great Jordan Hall, was a grand success. The audience was large and Mr. Hayes was applauded to the echo and encored time and again. Mr. Lawrence was also applauded and encored. The excellence of the work is shown by the following in Friday's Boston Herald:

Boston Herald, Nov. 12, 1915.—Roland W. Hayes, tenor, assisted by William S. Lawrence, pianist, gave a concert last evening at Jordan Hall. The program was as follows: Thompson, "An Emblem"; Loud, "In Maytime"; Burleigh, "Memory"; Brogi, "Visione Veneziana"; Pollini, "Domani"; Beethoven, "Adelaide"; Massenet, "Reve de Des Grieux" from "Manon"; Bemberg, "A Toi"; Rubenstein, "Es Blinkt der Thau"; Schubert, "Du Bist die Ruh"; Cadman, "Call Me No More"; Chopin, "Prelude, op. 28, No. 20"; Liszt, "Liebestraum"; McDowell, "Polonaise."

Mr. Hayes gave much pleasure to an audience of good size. He is an uncommonly fine voice, appealing and emotional in quality. His voice is well trained and responsive to every demand of the singer. There is constantly the sense of reserve, for Mr. Hayes does not indulge in forcing tone and he is the more effective in dramatic outburst. His management of breath is admirable and his phrasing therefore is polished. As an interpreter he reflects the mood of every song with imagination, sincerity and native fervor. He is conscious of nuances and he colors tone effectively.

Not the least pleasurable feature of his singing is his excellent diction and clear enunciation alike in English, French, German and Italian.

Mr. Lawrence has an agreeable touch which is not lacking in depth. His technic is commendable and he has a certain facility. Both he and Mr. Hayes were deservedly applauded and the program was lengthened.

ANNOUNCEMENT

1865-1915.
In honor of our friends and the public generally are cordially invited to be present at the Charles St. A. M. E. Church, Rev. William Montrose Thornton pastor, on Tuesday evening, May 18th, 1915, to join Sherman Jones in celebrating his 50th birthday anniversary. The following artists: Roland W. Hayes, tenor; Arthur W. Smith, tenor; W. H. Richardson, baritone; Prof. John F. Ransom, baritone; Wesley I. Howard, violinist; Charles